मयमतम्

Mayamatam

VOLUME II

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

The *Mayamata* is a *Vāstuśāstra*, i.e. a treatise on dwelling, and as such it deals with all the facets of gods' and men's dwellings, from the choice of the site to the iconography of the temple walls. It contains numerous and precise descriptions of villages and towns as well as of the temples, houses, mansions and palaces. It gives indications for the selection of a proper orientation, right dimensions, and of appropriate materials. It intends to be a manual for the architect and a guidebook for the layman. Well-thought-of by traditional architects (*sthapati*-s) of South India, the treatise is of great interest at a time when technical traditions, in all fields, are being scrutinized for their possible modern application.

The present bilingual edition prepared by Dr. Bruno Dagens, contains critically edited Sanskrit text which is an improvement over the earlier edition by the same scholar and published as No. 40 of *Publications de l'Institut Français d'Indologie*, Pondicherry. The English translation, also published earlier, has now been revised with copious notes. The usefulness of the edition has been further enhanced by adding an analytical table of contents and a comprehensive glossary.

7-5

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MAYAMATAM

कलामूलशास्त्र-ग्रन्थमाला - १५

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GENERAL EDITOR

KAPILA VATSYAYAN

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DELHI

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TREATISE OF HOUSING, ARCHITECTURE AND ICONOGRAPHY

SANSKRIT TEXT EDITED AND TRANSLATED
BY
BRUNO DAGENS

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MAYAMATA
Treatise of Housing, Architecture And Iconography

Sanskrit text edited and translated
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अथ चतुर्विंशोऽध्यायः[1]

[गोपुरविधानम्]

[2]अधुना गोपुराणां तु लक्षणं वक्ष्यते क्रमात् ।
क्षुद्राल्पमध्यमुख्यानां हर्म्याणां स्वप्रमाणतः ॥ १ ॥

[पञ्चविधगोपुरमानम्]

मूलप्रासादविस्तारे सप्ताष्टनवभागिके[3] ।
दशैकादशभागे तु तत्तदेकांशहीनकम् ॥ २ ॥
द्वारशोभादिविस्तारं गोपुरान्तं यथाक्रमम्[4] ।
[5]क्षुद्राल्पयोः समुद्दिष्टं [6]मध्यानां प्रविधीयते ॥ ३ ॥
मूलधाम्नस्तु विस्तारे चतुष्पञ्चषडंशके ।
सप्ताष्टांशे [7]च भागोनं गोपुरान्तं यथाक्रमम् ॥ ४ ॥
[8]द्वारशोभादिविस्तारं पञ्चधा परिकीर्तितम् ।
[9]त्रिभागैकांशमध्यं च द्विभागं स्यात् त्रिभागिके[10] ॥ ५ ॥
चतुर्भागे त्रिभागं तु पञ्चांशे चतुरंशकम् ।
द्वारशोभादिविस्तारं गोपुरान्तं क्रमेण तु ॥ ६ ॥
उत्तमानामिदं प्रोक्तं हस्तैरप्यथ वक्ष्यते[11] ।
द्विहस्तादि द्विरष्टान्तमेकारत्निविवर्धनात् ॥ ७ ॥

1. Chapter missing in F
2. G : अथा
3. G : भाजिते
4. E : विधिक्रमम्
5. G : omits verses 3b-5a
6. D : अग्राणां instead of मध्यानां
7. D : च भागेन गोपुरान्तं; E : चतुर्भागे गोपुरान्तं
8. D : द्वारगोपुरादि-
9. D : त्रिभागैकांशमर्धं
10. D : द्विभागिकम्
11. D : अथ मुच्यते(?)

Chapter 24

GATEWAYS[1]

1 I now give the characteristics of gateways which are to be proportionate to the (main) temple according to whether it is very small, small, medium or large.

Dimensions of the five gateways

2-3a The width of the *dvāraśobhā*[2] (gateway of the first enclosure) is six sevenths that of the main temple; those (of the gateways of the second, third and fourth enclosures) are, respectively, seven eighths, eight ninths and nine tenths (that of the main temple) and that of the (gateway of the fifth enclosure), called *gopura*, is ten elevenths that of the main temple. This applies when the main temple is small or very small.

3b-5 These are the prescriptions for temples of medium size: the five gateways, from *dvāraśobhā* to *gopura*, have respective widths equal to three quarters, four fifths, five sixths, six sevenths and seven eighths (that of the central temple).

6-7a These are the prescriptions for large sized temples: the five gateways, from *dvāraśobhā* to *gopura*, have respective widths equal to a third, a half, two thirds, three quarters or four fifths (that of the central temple).

1. In this chapter the term *gopura* is used in places to designate any gateway (synonyms: *dvārāyatana*, *dvāra*) and in others as a shortened form of *dvāragopura* , proper designation of gateways of the fifth enclosure of the temple (below v. 11). Several topics dealt with here are found again in chapter 30 (vv. 57 sq.); however, that last concerns mainly palace and settlement gateways (designated as well as *gopura*) and descriptions are often different. Gateways are in several respects very much like temples; descriptions given in this chapter (as in chapter 30) use the very same vocabulary applied before to the temple, even when there is important contradictions between the respective structure of that two kinds of edifice (see below note 16). About temple gateways, see *Mānasāra* (chapter 33), *Īśānaśiva* (kriyā. 35.73-120), *Śilparatna* (chapter 41), *Ajita* (38.29-43); also J.C. Harle, *Temple Gateways of South India* (Oxford, 1963) and Dagens 1984, pp.122-126.
2. *Dvāraśobhādivistāraṃ gopurāntam*: 'the width starting with that of *dvāraśobhā* and ending with *gopura*'; the full list is given below (v. 11).

[12]एकैकं त्रिविधा मानं द्वारशोभादिपञ्चसु ।
[13]त्रिहस्तादेकत्रिंशान्तं द्विद्विहस्तविवर्धनात् ॥ ८ ॥
प्रोक्तं त्रिः पञ्चधा मानं द्वारशोभादिपञ्चके ।
नवहस्तं समारभ्य द्विद्विहस्तविवर्धनात् ॥ ९ ॥
सप्तत्रिंशत्करं यावत् पञ्चपङ्क्तिप्रमाणकम् ।
शोभादिगोपुराणां च विस्तारं परिकीर्तितम्[14] ॥ १० ॥

[पञ्चविधगोपुरम्]

द्वारशोभा द्वारशाला द्वारप्रासादहर्म्यके ।
गोपुरेण तु पञ्चैते द्वारशोभादिपञ्चसु ॥ ११ ॥
अथवा हस्तमानेन विस्तारं परिगृह्यताम्[15] ।
[16]त्रिपञ्चसप्तनन्दैकादशारत्नैर्विवर्धनात् ॥ १२ ॥
[17]पञ्चमानं द्विरत्निभ्यां पञ्चस्वेकस्य संमतम् ।
[18]पञ्चसप्तत्रिस्त्र्येकादशत्रयोदशमानतः ॥ १३ ॥
प्रथमावरणे द्वारशोभाव्यासस्तु पञ्चधा ।
त्रिपञ्चाद्यात्रयोविंशद् द्वारशालाविशालता ॥ १४ ॥
[19]पञ्चपञ्चकराद् यावत् त्रयत्रिंशत्करान्तकम् ।
द्वारप्रासादविस्तारं पञ्चधा परिकीर्तितम्[20] ॥ १५ ॥
[21]पञ्चत्रिंशत्कराद् यावत् त्रिचत्वारिंशदन्तकम् ।
द्वारहर्म्यस्य विस्तारं पञ्चभेदमथोच्यते[22] ॥ १६ ॥
नवपञ्चकराद् यावत् त्रिपञ्चाशत्करान्तकम् ।
पञ्चधा विपुलं प्रोक्तं गोपुरस्य मुनीश्वरैः ॥ १७ ॥
चक्रवर्तिमहाराजवेश्मन्यप्येवमूह्यताम् ।
[23]सार्धं त्रिपादं द्विगुणं त्र्यंशैकद्व्यंशमायतम् ॥ १८ ॥
शोभादीनां तु पञ्चानां द्वाराणामुदितं ततः[24] ।
तेषामेवं [25]क्रमाद् व्यासादुत्सेधं पृथगुच्यते ॥ १९ ॥

12. D : एकद्वित्रयौ मानं
13. D : त्रिहस्ताद्येक-
14. G : परिपठ्यते
15. E : प्रविधीयते
16. G : omits 12b
17. D and G omit 13a
18. E : पञ्चसप्तत्रित्रिचैकदशत्रिदशमानतः
19. G : omits verse 15
20. D : पञ्चभेदमथोच्यते (cf. 16b)
21. D : पञ्चत्रिंशत्कराद्यं वा चत्वारिंशत्त्रिहस्तयोः
22. D : पञ्चधा तु क्रमाद् भवेत
23. E : सार्धद्विपादद्विगुणं
24. G : तु वा
25. E : क्रनं

7b-10 These widths are now given in cubits. If the main temple is small or very small, there are three possible widths for each of the five gateways, the first of which is the (*dvāra*)-*śobhā*: they go from two cubits to sixteen by successive increments of one.[3] (If the temple is of medium size), the three series of widths for the five gates, the first of which is the *dvāraśobhā*, begin with three cubits and go up to thirty-one by increments of two cubits. (If the temple is big), fifteen dimensions are obtained by starting with nine cubits and going up to thirty-seven by successive increments of two cubits, which dimensions are the widths of the five gateways, the first being (*dvāra*)-*śobhā*.

The five gateways

11. *Dvāraśobhā*, *dvāraśālā*, *dvāraprāsāda* (*dvāra*)-*harmya* and *gopura*: these are the respective names of (the gateways of the five enclosures) the first of which is *dvāraśobhā*.[4]

12-18a Their widths may also be measured in cubits (in the following way): the five possible widths (of the main temple) being three, five, seven, nine or eleven cubits, two cubits are added to make up (the widths corresponding to) the first of the five (gateways). Thus,[5] the five widths of the *dvāraśobhā*, which is on the first enclosure, are five, seven, nine, eleven or thirteen cubits; the width of the *dvāraśālā* is from fifteen to twenty-three cubits; the five widths of the *dvāraprāsāda* are from twenty-five to thirty-three cubits; in the same way, the five widths of the *dvāraharmya* go from thirty-five to forty-three cubits and, similarly, the sages say that the five widths of the *gopura* go from forty-five to fifty-three cubits. The procedure is the same for the palaces of great universal kings.[6]

18b-19a The length[7] of the five gateways, the first of which is (*dvāra*)-*śobhā* are respectively, one and a half, (one and three quarters), two and a third and two and two thirds (their width).

3. That is to say that gateways of the first enclosure are to be two, three or four cubit wide, that of the second enclosure five, six or seven cubit wide, etc.....
4. Same lists are found or, at least, alluded to in several other texts; however *Ajita* calls the first enclosure gateway '*dvāragopura*' that of the fifth '*mahāgopura*' and the other three '*gopura*' (Dagens 1984, p. 123).
5. Verses 13b-15a = 30.56b-58a.
6. That probably means that *cakravartin* can use the same type of gateway as the gods, while other kings must employ types described in chapter 30 (where *cakravartin* are not mentioned in that respect).
7. Gateways are most often elongated buildings of which the long side are the main facades; their length serves as reference dimension (*mukhāyama*).

[26]सप्तांशे च दशांशं च चतुरंशे षडंशकम् ।
[27]सप्तभागं चतुर्भागे त्रित्रिभागं तु पञ्चके ॥ २० ॥
द्विगुणं तु यथासंख्यं द्वारायतनतुङ्गता[28] ।
गोपुरस्य तु [29]विस्तारत्रिभागादेकभागिकम् ॥ २१ ॥
चतुर्भागैकभागं च [30]पञ्चभागद्विभागिकम् ।
निर्गमं गोपुराणां तु [31]प्राकाराद् भित्तिबाह्यतः ॥ २२ ॥

[द्वारमानम्]

मूलं सार्धं तु [32]पादोनद्विहस्तं तु द्विहस्तकम् ।
तत्तत्षडङ्गुलैर्नन्दमात्रैर्द्वादशमात्रकैः ॥ २३ ॥
[33]वृद्ध्या पञ्चकरान्तं तु सप्तान्तं तु नवान्तकम् ।
[34]द्वारं त्रिःपञ्चधामानमेकैकं तु पृथक् पृथक् ॥ २४ ॥
क्षुद्रे मध्ये ऽवरे [35]द्वारविस्ताराः परिकीर्तिताः ।
तत्तद्वैपुल्यवशतस्तत्तदुत्सेधमुच्यते ॥ २५ ॥
[36]पञ्चांशेभ्यश्च [37]सप्तांशं सप्तांशेभ्यो दशांशकम्[38] ।
द्विगुणार्धाधिकं पादाधिकं पञ्चोच्छ्र्याः स्मृताः[39] ॥ २६ ॥

[अधिष्ठानादिमानम्]

[40]मूलवस्तु निरीक्ष्यैव पादाधिष्ठानतुङ्गता ।
चतुष्पञ्चर्तुसप्ताष्टनन्द[41] पङ्क्तीशभानुषु ॥ २७ ॥
भागेष्वेकैकभागोनं स्वाधिष्ठानान्ततुङ्गकम्[42] ।
[43]शेषं तदुपपीठं स्यात् पादबन्धं मसूरकम् ॥ २८ ॥
प्रासादस्तम्भ[44]मानं वा वसुभागोनमेव वा ।

26. B : सप्तांशं च दशांशे च चतुरंशं षडंशके; E : सप्तांशैकदशांशं तु चतुरंशे षडंशकम्
27. Everywhere, except in E : सप्तभागे- चतुर्भागं त्रित्रिभागेतु पञ्चभिः
28. E : हारायतनतुङ्गता
29. A, C, D, E, G : विस्तारं; B : विस्तारे
30. E : पञ्चभागैर्
31. C : प्राकारं
32. C : पादोनं
33. E : मध्या
34. C : द्वारस्
35. E : द्वारे
36. D : पञ्चांशे द्व्यंश-
37. E : सप्तांशे
38. E : नवांशके
39. D : पञ्चास्यास्तता
40. G : omits 27a
41. E : पङ्क्त्यंशः
42. C : स्वाधिष्ठानं तु तुङ्गकम्; D, E : स्वाधिष्ठानाङ्घ्रितुङ्गकम्
43. G : omits 28b
44. E : मानेन

19b-21a Here are their respective heights calculated from their widths: ten sevenths, six quarters, seven quarters, nine fifths and double. The heights of gateways are calculated thus.

21b-22 The projection of the gateways in relation to the outside of the enclosure walls is a third, a quarter or two fifths of their width.

Dimensions of doors

23-25 Here are the calculations for the width of the doors according to whether (the gateway) is small, medium or large; if it is small that width will go from one and a half (cubits)[8] to five by successive increments of six digits; (if medium) it will go from two to seven cubits by increments of nine digits; (if it is large) it will go from two to nine cubits by increments of twelve digits. Thus there are fifteen dimensions possible in each instance.[9]

25b-26 Now the corresponding heights for the doors of the five gateways are indicated; they are respectively: Seven fifths, ten sevenths, double, double and a quarter, and double and a half their width.

Dimensions of bases etc.

27-28 The heights of the pillars and of the base (of gateways) are to be calculated in relation to the main building. The height of the base is three quarters, four fifths, five sixths, six sevenths, seven eighths, eight ninths, nine tenths, ten elevenths, or eleven thirteenths that of the base of the main temple; the part remaining each time is for the socle.[10] The base is *pādabandha* type.[11]

8. *Mūlaṃ sārdham*: *mūla* = 'one'
9. The fifteen dimensions correspond to the fifteen types described later (vv. 31 sq. and 81 sq.).
10. The socle (*upapīṭha*), an optional feature for temples (cf. chapter 13), appears to be undispensable in the case of gateways, where its dimensions, as indicated here, may be considerable.
11. The *pādabandha* base which can be interrupted by an entrance is thus best appropriated for gateways (14.45-46).

नन्दपङ्क्त्यंशहीनं वा गोपुरस्तम्भतुङ्गकम् ॥ २९ ॥
[45]छेदयेत् तदधिष्ठानं होमान्तं खातपादकम्[46] ।
उत्तरान्तं समुत्सेधं [47]तदर्धं द्वारविस्तृतम् ॥ ३० ॥
[48]प्रवेशदक्षिणे गर्भमारूढे भित्तिके भवेत् ।

[गोपुरभेदाः]

श्रीकरं रतिकान्तं च [49]कान्तविजयमेव च ॥ ३१ ॥
[50]विजयविशालकं चैव विशालालयमेव च ।
विप्रतीकान्तं श्रीकान्तं श्रीकेशं च तथा पुनः ॥ ३२ ॥
केशविशालकं स्वस्तिकं [51]दिशास्वस्तिकमेव च ।
[52]मर्दलं [53]मात्रकाण्डं च श्रीविशालं चतुर्मुखम् ॥ ३३ ॥
एते पञ्चदश प्रोक्ता गोपुरस्याभिधानकाः ।
एकादिपञ्चभूम्यन्तं शोभाद्यल्पप्रमाणकम् ॥ ३४ ॥
द्वितलादि षट्तलान्तं मध्यमक्रममुच्यते ।
[54]त्रितलात् सप्ततलपर्यन्तं चोत्तममुच्यते ॥ ३५ ॥
सोपपीठमधिष्ठानं पादोच्चमुत्तरान्तकम् ।
शेषं तत्स्थूपिपर्यन्तं भागमानं विधीयते ॥ ३६ ॥

[एकतलगोपुरम्]

[55]स्थूप्यन्तमुत्तरान्तं च षड्भागं विभजेत् समम् ॥ ३६ १/२ ॥
सपादभागमञ्चोच्चं कन्धरोच्चं तदंशकम्[56] ।
सत्रिपादद्विभागं तु शिरःशेषं शिखोदयम् ॥ ३७ ॥
एवमेकतलं प्रोक्तं द्वितले भागमुच्यते ।

45. E : शेषयेत्
46. D : खादपादकम्; E : घातपादकम्; G : वेदपादकम्
47. D : तदूर्ध्वं
48. D : omits 31a.
49. D : कान्तं विजयं; G : सौम्यं विजयं
50. D : विजयं
51. D : दिशहस्तिकमेव
52. C, G : मण्डलं; E : मात्तालं
53. D, E : मातृखण्डं
54. D (var), C, D : त्रितलाद्य
55. A, B, C : omit 36 1/2.
56. G : दशांशकम्

29-31a The height of the gateway's pillars is the same as that of those of the main building or may be seven eighths, eight ninths or nine tenths of it; they are sunk, at the bottom, into the base right down to the regulating course.[12] The door rises to the architrave and has a width half its height. The foundation deposit is beneath the wall which rises to the south of the entrance.[13]

Types of gateway

31b-34a *Śrīkara*, *ratikānta*, *kāntavijaya*, *vijayaśālaka*, *viśālālaya*, *vipratīkāntā*, *śrīkānta*, *śrīkeśa*, *keśaviśālaka*, *svastika*, *diśāsvastika*, *mardala*, *mātrakāṇḍa*, *śrīviśāla* and *caturmukha*: these are the names given to the fifteen types of gateway.[14]

34b-35 For small temples, the five gateways, beginning with (*dvāra-*) *śobhā*, have from one to five storeys respectively, for medium temples, they have from two to six storeys and for large ones from three to seven.[15]

36 The base is on a socle and the height of the body rises to the architrave. The proportions of the remainder, up to the finial, are now given.

Single storeyed gateways

36 1/2- (The height) of single-storeyed gateways from architrave to finial is

12. *Homāntaṃ khātapādakam*: cf. 15.10b and chapter 14 note 8.
13. Foundation deposits for gateways have not been dealt with in chapter 12.
14. The types listed here are described below (vv. 81 sq.), the three first ones being *dvāraśobhā*, the three next *dvāraśālā*, etc. . . . . Some names are also used in chapter 30, but correspond to different descriptions.
15. With a maximum of seven storeys, the biggest gateways described in the *Mayamata* remain of a modest size, relatively speaking; it is interesting to note that the Cidambaram gateways dated from the 13th century have also seven storeys (cf. J.C. Harle 1963, pp. 48, 63 sq. it is

[द्वितलगोपुरम्]

उत्तरादिशिखान्तं यन्नवधा विभजेत् समम्[57] ॥ ३८ ॥
[58]सपादभागमञ्चोच्चं द्व्यंशार्धं चरणायतम्[59] ।
भागैकं प्रस्तरोत्सेधमेकांशं कन्धरोदयम् ॥ ३९ ॥
सार्धद्व्यंशं शिरस्तुङ्गं शेषभागशिखोदयम्[60] ।
एवं [61]द्वितलमाख्यातं त्रितले भागमुच्यते ॥ ४० ॥

[त्रितलगोपुरम्]

स्थूप्यन्तमुत्तरान्तं च कृत्वोच्चं द्वादशांशकम् ।
सपादांशं कपोतोच्चं द्व्यंशार्धं चरणायतम्[62] ॥ ४१ ॥
[63]भागैकं प्रस्तरोत्सेधं द्विभागं पाददैर्घ्यकम्[64] ।
[65]त्रिपादं तत्कपोतोच्चमंशं ग्रीवोदयं भवेत् ॥ ४२ ॥
सार्धद्व्यंशं शिरस्तस्माच्छेषं स्थूप्युच्छ्रयं भवेत् ।
एवं त्रितलमाख्यातं चतुर्भौममथोच्यते ॥ ४३ ॥

[चतुस्तलगोपुरम्]

उत्तरादिशिखान्तं यन्मानमष्टादशांशकम् ।
सत्रिपादांशकं मञ्चं त्रिभागं तलिपायतम् ॥ ४४ ॥
[66]सार्धांशां प्रस्तरोच्चं स्याद् द्व्यंशसार्धं पदोदयम् ।
सपादभागं मञ्चोच्चं द्व्यंशं स्यात् स्तम्भदैर्घ्यकम् ॥ ४५ ॥
मञ्चमंशं गलं भागं त्रिभागं शिखरोदयम् ॥ ४५½ ॥
शेषभागं शिखामानं पञ्चभौममथोच्यते ।

[पञ्चतलगोपुरम्]

स्थूप्यन्तमुत्तरान्तं च त्रयोविंशतिभागिकम् ॥ ४६ ॥
द्विभागं प्रस्तरोच्चं स्यात् त्र्यंशार्धं चरणायातम् ।

57. D : नवभागं विभाजिते
58. C : सपादभागं
59. E : चरणोदयम्
60. D : शिरोदयम्
61. G : द्वितलमुद्दिष्टं
62. G : चरणोदयम्
63. E : प्रस्तरोच्चं तु भागेन
64. G : भागतुङ्गकम्
65. E : अष्टांशोनांशकमञ्चमंशं ग्रीवोदयं भवेत्
66. Second and third quarters of verse 45 are missing in A, B and C.

38a to be divided into six equal parts: one and a half for the entablature, one for the attic, two and three quarters for the roof and the remainder for the finial.

Two-storeyed gateways

38b-40 Here are the proportions for when there are two storeys. The distance between the first storey's architrave and the finial is divided into nine equal parts: one and a quarter for the entablature (of the first storey), two and a half for the body (of the second) and one for its entablature, one for the attic, two and a half for the roof and the remainder for the finial. This is the way in which a two-storey building should be set up.

Three-storeyed gateways

41-43a These are the proportions when there are three storeys: the height from the architrave (of the first storey) to the finial is divided into twelve parts: one and a quarter for the entablature (of the first floor), two and a half for the body (of the second) and one for its entablature, two for the body (of the third) and three quarters for its entablature, one for the attic and two and a half for the roof; what remains is the height of the finial. This is the procedure when there are three storeys.

Four-storeyed gateways

43b-46a Now the procedure for when there are four storeys is indicated. The height, from architrave (of the ground floor) to finial, is divided into eighteen parts: one and three quarters for the entablature (of the ground floor), three for the body (of the second storey) and one and a half for its entablature, two and a half for the body (of the third) and one and a quarter for its entablature, two for the body (of the fourth), one for its entablature, one for the attic and three for the roof, the remainder being the height of the finial.

to be noted that Harle considers the attic as a storey and, thus, takes them as *eight* storey buildings). *Mānasāra* gives the same indications as *Mayamata*; however it adds that, for

पादोन [67]द्व्यंशकं मञ्चं पादायामं त्रियंशकम्[68] ॥ ४७ ॥
सार्धांशमूर्ध्वमञ्चोच्चं द्व्यंशार्धं पाददैर्ध्यकम् ।
सपादांशं कपोतोच्चं द्व्यंशं स्यात् तलिपायतम् ॥ ४८ ॥
प्रस्तरोच्चं तु भागेन कन्धरं भागमिष्यते ।
द्व्यंशार्धं शिखरोत्सेधं शेषं स्थूप्युच्छ्रयं भवेत् ॥ ४९ ॥

[षट्तलगोपुरम्]

[69]उत्तरादि [70]शिखान्तं स्यादेकोनत्रिंशदंशकम् ।
द्विभागं प्रस्तरोत्सेधं पादोच्चं चतुरंशकैः[71] ॥ ५० ॥
पादोनद्व्यंशकं मञ्चं त्र्यंशार्धं पाददैर्घ्यकम् ।
सत्रिपादांशकं मञ्चं [72]त्रिभागं तलिपायतम् ॥ ५१ ॥
सार्धांशं प्रस्तरोत्सेधं द्व्यंशार्धं पाददैर्घ्यकम् ।
सपादांशं कपोतोच्चमूर्ध्वभागं द्विभागतः[73] ॥ ५२ ॥
प्रस्तरोच्चं तु भागेन कन्धरं तत्समं भवेत् ।
[74]सार्धद्व्यंशं शिरस्तस्माच्छेषभागं शिखोदयम् ॥ ५३ ॥
एवं तु षट्तलं प्रोक्तं सप्तभौममथोच्यते ।

[सप्ततलगोपुरम्]

उत्तरादिशिखान्तं यन्मानं षट्त्रिंशदंशकम् ॥ ५४ ॥
[75]मञ्चं [76]साङ्घ्रिद्वयं सार्धवेदांशं पाददैर्घ्यकम् ।
द्विभागं प्रस्तरोत्सेधं पादोच्चं चतुरंशकम् ॥ ५५ ॥
सत्रिपादांशकं मञ्चं त्र्यंशार्धं चरणायतम् ।
पादोनद्व्यंशमञ्चोच्चं [77]त्रिभागं पाददैर्घ्यकम् ॥ ५६ ॥
[78]सार्धांशं प्रस्तरोच्चं तु द्व्यंशार्धं तलिपायतम् ।
सपादभागमञ्चोच्चमूर्ध्वपादं द्विभागिकम् ॥ ५७ ॥

67. D : द्व्यंशमञ्चोच्चं
68. C : तु त्र्यंशकम्
69. D : adds before 50: पञ्चभूमिसमाख्यातं षट्तलस्य वक्ष्यते
70. G : शिखरान्तं instead of शिखान्तं स्याद्
71. G : चतुरंशकम्
72. त्रिपादं (everywhere)
73. G : ऊर्ध्वपादं त्रिभागिकम्
74. G : सार्धद्व्यंशं शिरश्चेषं भागं स्थूप्युच्छ्रयं भवेत्
75. E : सपादद्व्यंशकं पञ्चसार्धवेदांशमङ्घ्रिकम् ।
76. D : सार्धद्वयं
77. In all texts, except E : त्रिपादं
78. G : omits verse 57.

Five-storeyed gateways

46b-49 These are the proportions for when there are five storeys: the height from architrave (of the first storey) to finial is divided into twenty-three parts: two for the entablature (of the first storey), three and a half for the body (of the second) and one and three quarters for its entablature, three for the body (of the third), one and a half for its entablature, two and a half for the body (of the fourth) and one and a quarter for its entablature, two for the body (of the fifth) and one for its entablature, one for the attic and two and a half for the roof; what remains is the height of the finial.

Six-storeyed gateways

50-54a (When there are six storeys) the height between the architrave (of the first storey) and the finial is to be divided into twenty-nine parts: two for the entablature (of the first storey), four for the body (of the second) and one and three quarters for its entablature, three and a half for the body (of the third) and one and three quarters for its entablature, three (for the body of the fourth) and one and a half for its entablature, two and a half for the body (of the fifth) and one and a quarter for its entablature, two for the body of the top storey and one for its entablature, one for the attic, two and three quarters for the roof; what remains is the height of the finial. This is the way to proceed where six-storeyed buildings are concerned.

Seven-storeyed gateways

54b-58 Now the procedure for seven is shown. The height between architrave (of the ground floor) and finial is to be divided into thirty-six parts: two and a quarter for the entablature (of the first storey), four and a half for the body (of the second) and two for its entablature, four for the body (of the third) and one and three quarters for its entablature, three and a half for the body (of the fourth) and one and three quarters for its entablature, three for the body (of the fifth) and one and a half for its entablature, two and a half for the body (of the sixth) and one and a

huge monuments gateway may have sixteen or even seventeen gateways (33.97, 117): that seems to refer to the huge gateways of Vijayanagar and Nayak periods.

[79]कपोतोच्चं [80]तु भागेन तत्समं कन्धरोदयम् ।
[81]सत्रिपादाश्विनीभागं शिरःशेषं शिखोदयम् ॥ ५८ ॥
एवं भागानि कर्तव्यान्युर्वीसंख्याक्रमेण तु ।

[गोपुरविस्तारमानम्]

विस्तारे पञ्चभागे तु [82]नालीगेहं त्रियंशकम् ॥ ५९ ॥
शेषं तु भित्तिविष्कम्भमेकभूमेर्विधीयते ।
[83]विस्तारे सप्तभागं स्याद् गर्भगेहं युगांशकम् ॥ ६० ॥
शेषं तु भित्तिविष्कम्भमेकांशं कूटविस्तृतम् ।
कोष्ठकं त्र्यंशकं तारे पञ्चांशं स्यात् तदायते ॥ ६१ ॥
[84]कूटकोष्ठकयोर्मध्ये पञ्जरादिविभूषितम् ।
[85]एवं द्वितलमुद्दिष्टं त्रितलस्य विधीयते ॥ ६२ ॥
विस्तारे नवभागे तु नालीगेहं त्रियंशकम् ।
[86]गृहपिण्ड्यलिन्द्रहारा[87] भागेन परिकल्पयेत् ॥ ६३ ॥
कूटकोष्ठादिसर्वाङ्गं पूर्ववत् परिकल्पयेत् ।
[88]शेषं तु भित्तिविष्कम्भमेकांशं कूटविस्तृतम् ॥ ६४ ॥
शालायामं त्रिभागं स्यादेकांशं लम्बपञ्जरम् ।
हाराभागमथार्धं स्यादायामे कोष्ठकायतम् ॥ ६५ ॥

79. E : कपोतोच्चं तु भागोनकन्धरं तत् समोदयम्
80. G : द्विभागेन
81. E : सत्रिभागा-
82. C : नालीगेहं तु त्र्यंशकम्; E : त्रिभागं गर्भगेहकम्
83. G : विस्तारं
84. D : कूटकोष्ठाष्टसंयुक्तं
85. G : एवं त्रितलाख्यातं सर्वावयवसंयुक्तम्
86. G : omits 63b-64a
87. C : हाराश्च
88. E : omits 64b-68a

quarter for its entablature, two for the last storey and one for its entablature, one for the attic,two and three quarters for the roof; what remains is the height of the finial.

59a These are the elevations of the gateways in relation to the number of their storeys.

Horizontal proportions of gateways

59b-
60a The width of a single storeyed gateway is divided into five parts: three for the median passage and the rest for the thickness of the walls.[16]

60b-62 (If there are two storeys) the width is divided into seven parts: four for the median passage and the rest for the thickness of the walls. The corner aediculae are one part wide; the length of the median aediculae is three parts on the width of the building and five on its length; between them are decorative intermediate aediculae. This is the procedure when there are two storeys.

63-44a If there are three storeys, the width is divided into nine parts: three for the median passage and one (on each side) for the interior wall, one for the aisle[17] and one for the exterior wall. All elements such as corner aediculae are to be arranged as previously given.

64b The rest is for the thickness of the walls: the corner aediculae make up one part of the width (?).[18]

65-66a The median aediculae are three parts long, the overhanging intermediate aediculae make up one part of the width and the dwarf-galleries half a part; the median aediculae on the long facade are five or six parts in length.

16. Literally: 'three for the sanctum and the rest for the thickness of the wall'; the description of the gateway is a word by word copy of that of a temple: thus the most specific feature of the gateway, the central passage which goes through it with one door at each extremities, is designated by the very same one which designates the most specific feature of the temple, that is the sanctum; thus a room which is a passage to the god is called by the name of that where the god inhabits. For possible consequences of such inadequacy of vocabulary in Southeast Asian conception of gateways, see B. Dagens, "Les pavillons d'entrée en Asie du Sud-Est, archéologie d'un forme", (*B.E.F.E.O.*, 1993) One may note that in chapter 30, the central passage of palaces' gateways is sometimes called *mārga* ('path, passage, etc.', e.g. 30.83) or *dvāra* ('door', e.g. 30.67a).

17. Such an aisle, when it exists, generally contains the staircase leading to upper storeys; however, we are told later on (vv. 79b-80) that stairs rise from the median passage.

18. Half-verse 64a is a mere repetition of 60a, totally out of place here.

पञ्चांशं वा षडंशं वाप्यूर्ध्वे सप्तांशविस्तृतम्[89] ।
[90]कूटमंशं द्विभागेन शालायामं द्विभागिकम् ॥ ६६ ॥
[91]हारायां क्षुद्रनीडं तदर्धभागमिति स्मृतम् ।
शालायामं तु पञ्चांशमायामे प्रविधीयते ॥ ६७ ॥
[92]एवं त्रितलमाख्यातं शेषमूह्यं विचक्षणैः ।
[93]तारे पङ्क्त्यंशके नालीगेहं तत्त्रिभिरंशकैः ॥ ६८ ॥
सार्धांशं भित्तिविष्कम्भमेकभागमलिन्द्रकम् ।
एकांशं खण्डहर्म्यं स्यात् [94]कूटकोष्ठादि पूर्ववत् ॥ ६९ ॥
मुखेऽमुखे महाशाला पञ्चांशं [95]च षडंशकम् ।
सर्वावयवसंयुक्तं चतुर्भौममिदं वरम् ॥ ७० ॥
तारे रुद्रांशके नालीगेहं तत्त्रिभिरंशकैः ।
द्विभागं भित्तिविष्कम्भमेकभागमलिन्द्रकम् ॥ ७१ ॥
एकांशं खण्डहर्म्यं स्याच्छेषं पूर्ववदाचरेत् ।
एवं पञ्चतलं विद्यात् षट्तलं चाधुनोच्यते ॥ ७२ ॥
विपुले द्वादशांशे तु नालीगेहं युगांशकम् ।
द्विभागं भित्तिविष्कम्भमंशेनान्धारकं भवेत्[96] ॥ ७३ ॥
[97]अंशेन खण्डहर्म्यं स्यात् कूटकोष्ठादि पूर्ववत् ।
[98]तारे त्रयोदशांशे तु गर्भगेहं युगांशकम् ॥ ७४ ॥
द्व्यंशार्धं भित्तिविष्कम्भमेकभागमलिन्द्रकम् ।
एकांशं खण्डहर्म्यं स्यात् कूटकोष्ठादि पूर्ववत् ॥ ७५ ॥
[99]मुखेऽमुखे महाशाला षड्भागेन विधीयते ।
पञ्जरैर्हस्तिपृष्ठैश्च पक्षशालादिभिर्युतम् ॥ ७६ ॥
नानामसूरकस्तम्भवेदीजालकतोरणम् ।
एवं सप्ततलं प्रोक्तं गोपुरं सार्वदेशिकम् ॥ ७७ ॥

89. D : सपादांशविस्तृतम्
90. D : कूटमंशेन भागेन
91. G : omits 67a
92. D : एषां
93. G : द्वारे
94. D : शेषं पूर्ववदाचरेत्
95. E : वा
96. G : अंशेनालिन्द्रमिण्यते
97. E : एकांशं
98. D adds between 74a and 74b : एतत्तु षट्तलं प्रोक्तं सप्तभूमिमिहोच्यते
99. G : omits 76a

66b-68a Above, the width is seven (ninths that of the ground floor), the width of the corner aediculae makes up one part of the width and the length of the median ones two; on the two-part wide dwarf-galleries are small intermediate aediculae half a part wide; the median aediculae on the long facade are five parts long. This is the procedure when there are three storeys and all else should conform to the experts' prescriptions.

68b-70 (If there are four storeys) the width is to be divided into ten parts: three for the median passage and, (on each side), one and a half for the thickness of the (interior) wall, one for the aisle and one for the (exterior wall with its) engaged structures,[19] the aediculae being arranged as given above; the big median aediculae in front and behind[20] are five or six parts long. It is through the arrangement of all these prescribed elements that the most perfect of four-storeyed (gateways) is arrived at.

71-72a (When there are seven storeys) the width is divided into thirteen three for the median passage and, (on each side), two for the thickness of the (interior) wall, one for the aisle and one for the (exterior wall with its) engaged structures. The rest is arranged as given above.

72b-74a This is what is to be done when there are six storeys. The width is divided into twelve parts: four for the median passage and, (on each side), two for the thickness of the (interior) wall, one for the aisle and one for the (exterior wall with its) engaged structures. The rest, that is the aediculae and so on, should be arranged as previously given.

74b-77 (When there are seven storeys) the width is divided into thirteen parts: four for the median passage and, (on each side), two and a half for the thickness of the (interior) wall, one for the aisle and one for the (exterior wall with) engaged structures. The aediculae and similar elements are arranged as given above; the big median aediculae, both in front and behind, are six parts long; there are niches, aediculae provided with an apse, and elongated aediculae on the sides (?).[21] All types of base, pillar, stereobate, window and architrave are suitable. This is how a seven-storeyed gateway is made in whatsoever circumstance.

19. *Khaṇḍaharmya*: cf. chapter 20 note 15.

20. *Mukhe'mukhe*: that is to say, on the external and internal facades of the gateway.

21. *Pakṣaśālā*: it may be elongated aediculae, smaller than the median big one (*mahāśālā*) and placed on both its sides or else elongated aediculae placed on the lateral facades of the gateway.

[द्वारविस्तारमानम्]

मूलद्वारस्य विस्तारे पञ्चभागैकहीनकम्[100] ।
[101]चतुर्भागैकहीनं वोपरिष्टाद् द्वारविस्तृतम् ॥ ७८ ॥
उपर्युपरि वेशं च मध्यपादोत्तरैर्युतम् ।
गर्भागारे तु सोपानं ह्युपर्युपरि विन्यसेत् ॥ ७९ ॥
[102]चतुष्कर्णे तु सोपानमुपपीठे प्रशस्यते ।
यथायुक्ति यथाशोभं तथा योज्यं विचक्षणैः ॥ ८० ॥

[गोपुरालङ्कारः]

गोपुराणामलङ्कारं [103]प्रत्येकं वक्ष्यतेऽधुना ।
[104]मण्डपाभा यथा द्वारशोभा तत्र प्रकीर्तिता ॥ ८१ ॥
[105]दण्डशाला यथा द्वारशाला तत्र विधीयते ।
प्रासादाकृतिवद् द्वारप्रासादं प्रोच्यते बुधैः ॥ ८२ ॥
मालिकाकृतिवद् द्वारहर्म्यं तु प्रोच्यते बुधैः ।
[106]सशालाकृतिसंस्थानं द्वारगोपुरमिष्यते ॥ ८३ ॥
[107]सर्वेषु गोपुरं [108]कुर्याद् यथायुक्ति विशेषतः ।

[श्रीकर-द्वारशोभा]

श्रीकरस्याप्यलङ्कारं प्रवक्ष्याम्यनुपूर्वशः ॥ ८४ ॥
विस्तारद्विगुणं वाऽपि पादोनद्विगुणायतम् ।
पञ्चसप्त[109]नवांशं तु विस्तारे प्रविधीयते ॥ ८५ ॥
विस्तारांशप्रमाणेन दैर्घ्यभागांश्च कल्पयेत् ।
[110]एकद्वित्रितलोपेतं सर्वावयवसंयुतम् ॥ ८६ ॥
[111]स्वस्तिकाकृतिकं नासो सर्वत्र प्रविधीयते ।
मुखेऽमुखे महानासी वंशनासी द्विपार्श्वयोः ॥ ८७ ॥

100. A, B, C : पञ्चभागेन हीनकम्
101. G : चतुर्भागैकहीनं वा द्वारकारमुपर्युपरि ।
102. E : चतुष्कर्णो; G : चतुष्कण्ठे
103. A, B, C, D : प्रत्यकं
104. C : मण्डपाभायता; E : मण्डपाभा तथा
105. G omits 82a; E : मण्डपाभा यथा शालाद्वारं
106. E : शालाकृति च संस्थाप्य
107. D : सर्वेषां
108. E : विद्यात्
109. E : नवांशान्तं instead of नवांशं तु
110. G : एकतलद्वितलोपेतं
111. G : omits 87a.

Doors and stairways

78-79a The width of the doors (of upper storeys) is less by a fifth or a quarter than that of the ground floor; a door with its jambs and lintel is to be placed in the centre of each storey.

79b-80 The stairway leading to the upper storeys rises from the median passage; it begins on a square platform and is arranged by the well advised according to specific circumstance and appearance desired.[22]

Specific arrangements

81-84a Now the different types of gateways are presented one after the other and with their particular arrangement. The *dvāraśobhā* should be shaped like a pavilion and the *dvāraśālā* like an elongated *śālā*; the sages say that the *dvāraprāsāda* looks like a *prāsāda*, the *dvārahannya* like a *mālikā* and that the *dvāragopura* resembles a building with a number of *śālā*. The arrangement of a gateway always conforms to the specific circumstance.[23]

Dvāraśobhā: *śrīkara type*

84b-86 Here is, first of all, the arrangement of the *śrīkara* type: its length is double its width or equal to one and a half times that width. Its width is divided into five, seven or nine parts and its proportions in length are calculated from its proportions in width. It has one, two or three storeys and is endowed with all elements prescribed.

87-88 There are niches all around of *svdstika* type. There is a large niche both in front and behind, and on either side, a gable niche.[24] The roof resembles a cruciform aedicula and it is surmounted by an even number of finials. It may have a rafter frame or may be in the shape of a pavilion.[25]

22. *Sopāna:* see above 21.86 sq., cf. Harle 1963, pp. 50-51.

23. The meaning of this passage is not clear; there is not correspondence between what is told here and the descriptions given afterwards.

24. The niches are probably on the roof itself: a large one on the front and on the back main facade, and two others (*vaṃśanāsī*) placed at the ends of the ridge-beam (*vaṃśa*) and corresponding to the two gables of the wagon roof (see however note 25). The four of them give to the roof the likeness of a cruciform aedicula.

25. The first case (*lupārohiśiras*) corresponds to a wagon roof, while the expression *maṇḍap-ākṛti* seems to refer to the terrace roof of a pavilion, which is not very consistent with the *vaṃśanāsī* mentioned before.

[112]शिरःक्रकरकोष्ठं वा युग्मस्थूपिसमायुतम्।
लुपारोहिशिरो वाऽपि मण्डपाकृतिरेव वा ॥ ८८ ॥

[रतिकान्त-द्वारशोभा]

रतिकान्तस्य संस्थानं विस्ताराध्यर्धमायतम्[113] ।
कूटकोष्ठादि सर्वाङ्गं पूर्ववत् परिकल्पयेत् ॥ ८९ ॥
शालाकारशिरस्तस्मिन् षण्णासी मुखपृष्ठयोः ।
सार्धकोटिसमायुक्तं युग्मस्थूपिसमायुतम्[114] ॥ ९० ॥
अन्तःपादोत्तरैर्युक्तं [115]मध्यवेशनसंयुतम् ।

[कान्तविजय-द्वारशोभा]

[116]कान्तविजयसंस्थानं तारत्रिद्व्यंशमायतम् ॥ ९१ ॥
पूर्ववद् भूमिभागं च कूटकोष्ठादि पूर्ववत् ।
अन्तःपादोत्तरैर्युक्तं [117]नानाङ्गैः समलङ्कृतम् ॥ ९२ ॥ ॥
[118]शिखरे च मुखे पृष्ठे षण्णास्यः पार्श्वयोर्द्वयोः ।
[119]सभाकार [120]शिरस्तस्मिन्नयुग्मस्थूपिकान्वितम् ॥ ९३ ॥
[121]द्वारशोभात्रयं प्रोक्तं द्वाराङ्गं मुखशोभितम् ।

[विजयविशाल-द्वारशाला]

विजयविशालसंस्थानं विस्तारद्द्विगुणायतम् ॥ ९४ ॥
[122]सपादं वाऽथ सार्धं वा [123]पादोनद्विगुणायतम्।
[124]सप्तनन्दशिवांशैश्च तलं द्वित्रिचतुष्टयम् ॥ ९५ ॥
[125]सालिन्द्रे त्रिचतुर्भौमौ चतस्रो मुखपट्टिकाः ।
[126]मुखे पृष्ठे महानासी सार्धकोटि सभद्रकम् ॥ ९६ ॥
पार्श्वयोः पञ्जरैर्युक्तं शालाकारशिरःक्रियम्।
अयुग्मस्थूपिकोपेतं सर्वावयवसंयुतम्[127] ॥ ९७ ॥

112. G: omits verse 88; C: शिखरं कोष्ठकं वापि; D: शिरःककनकोष्ठं वा; E: शिरःककरकोष्ठं वा
113. G: अर्धमानकम्
114. E: स्तपिकान्वितम्
115. C: मध्ये; G: ऊर्ध्व-
116. C, D: कान्तं
117. G: पादाङ्गैः
118. E: शिरे चतुर्मुखे पृष्ठे
119. C: सभाकारं
120. E: शिरस्कण्ठादयुग्म-
121. G: द्वारशाला-
122. Half-verse 95a is missing in G; in E it is placed after 97b
123. C: पादोनं
124. E: सप्तादशनवांशैश्च
125. E, G: सालिद्रं
126. G: मुखे मुखे
127. D: सर्वावयवसुन्दरम्

Ratikānta type

89-91a Here are the characteristics of the *ratikānta* type: its length is one and a half times its width and all elements such as aediculae are to be arranged as given above. Its roof is wagon-shaped; there are six niches in front and six behind and *ardhakoṭi*.[26] The number of finials is even. Inside are vestibules with pillars and architraves.[27]

Kāntavijaya type

91b-92a Here are the characteristics of the *kāntavijaya* type: its length is two thirds its width and the proportions of its storeys and arrangements of elements such as aediculae are as given above.

92b-93 Inside there are pillars and architraves as well as various decorative elements. On the front and back of the roof are six niches and, on the sides, two; (this roof) is a hipped roof which has an uneven number of finials.

94a There are three types of *dvāraśobhā*: the door itself is to be decorated on its exterior.[28]

Dvāraśālā: vijayaviśāla type

94b-95 Here are the characteristics of the *vijayaviśāla* type: its length is double its width or is one and a quarter, one and a half or one and three quarters times it. (Its width) is to be divided into seven, nine or eleven parts and there are one, two three or four storeys.

96-97 If there are three or four storeys there is an aisle; there are four pediments (?).[29] There is a large projecting false dormer window with *ardhakoṭi* at front and back of the roof and there are several niches on the sides. The wagon roof has an uneven number of finials. This (gateway) is provided with all prescribed elements.

26. *Ardhakoṭi*: see chapter 22 note 27.
27. *Madhyaveśana* (v. 108: *vāraṇa*): These are probably the small rooms which are often on both sides of the median passage inside the gateway; their ground is higher than that of the passage itself; there is no separation between the passage and each of those "vestibules": the wall is here replaced by two pillars supporting the ceiling by means of an architrave.
28. *Dvārāṅgaṃ*: that means that the door-leaves are to be decorated on their outside face.
29. *Mukhapaṭṭikā*: the four pediments may correspond to the two gables of the roof and to the two large niches, but that is not certain.

[विशालालय-द्वारशाला]

विशालालयसंस्थानं पादोनद्विगुणायतम् ।
पूर्ववद् भूमिभागं च [128]कूटकोष्ठाद्यलङ्कृतम् ॥ ९८ ॥
अर्धकोटि [129]सभद्रं स्याद् भद्रनासी मुखेऽमुखे ।
[130]चतस्रः पार्श्वयोर्नास्यः शालाशिखरसंयुतम् ॥ ९९ ॥
अयुग्मस्थूपिकोपेतं शेषं पूर्ववदाचरेत् ।

[विप्रतीकान्त-द्वारशाला]

विप्रतीकान्तसंस्थानं [131]त्र्यंशे द्व्यंशाधिकायतम् ॥ १०० ॥
कूटकोष्ठादि सर्वाङ्गं पूर्ववत् परिकल्पयेत् ।
पूर्ववद् भूमिभागं च चतुर्दिग्गतभद्रकम् ॥ १०१ ॥
चतस्रः शिखरे नास्यः शिरो भद्रसमन्वितम् ।
[132]अन्तःपादोत्तरैर्युक्तमयुग्मस्थूपिकान्वितम् ॥ १०२ ॥
द्वारशालात्रयं प्रोक्तं सर्वाङ्गं परिमण्डितम् ।

[श्रीकान्त-द्वारप्रासादः]

[133]श्रीकान्तस्य[134]च संस्थानं विस्ताराध्यर्धमायतम् ॥ १०३ ॥
[135]नन्दपङ्क्तिशिवांशैश्च त्रिचतुष्पञ्चभूमयः[136] ।
अन्तःपादोत्तरैर्युक्तमन्धाराद्यैरलङ्कृतम् ॥ १०४ ॥
द्वारस्योर्ध्वेऽन्तरे रङ्गं परिभद्रसमन्वितम् ।
मुखेऽमुखे महानासी [137]शालाकारशिरो भवेत् ॥ १०५ ॥
अर्धकोटिसमायुक्तं चतुष्पञ्जरशोभितम्[138] ।

[श्रीकेश-द्वारप्रासादः]

श्रीकेशस्य तु संस्थानं तारत्रिभागमायतम् ॥ १०६ ॥
पूर्ववद् भूमिभागं च [139]द्वारे निर्गमकुट्टिमम् ।
[140]सान्धारं कूटकोष्ठादिसर्वावयवसंयुतम्[141] ॥ १०७ ॥

128. E : कूटकोष्ठमलङ्कृतम्
129. E : सुभद्रं
130. D : परतः; E : सहस्रपञ्चकोनस्य
131. E : त्रिंशद्
132. G : omits 102b
133. E : श्रीकरस्य
134. D : वसंस्थानं
135. E : नव-
136. D : भूमिवत्; E : भूमिकम्
137. C : शालकारं
138. C : संयुतम्
139. D : द्वारो; E : द्वार-
140. D : सन्धनं; E : साधांशं
141. E : शोभितम्

Viśālālaya type

98 Here are the characteristics of the *viśālālaya* type. Its length is one and three quarters (its width) and its proportions and the arrangement of its elements are the same as given above.

99-
100a (On the roof), front and back, are projecting niches with *ardhakoṭi* and there are four niches on each side; this wagon roof has an odd number of finials and all else is as given above.

Vipratīkānta type

100b-
102 Here are the characteristics of the *vipratīkānta* type. Its length is greater than (its width) by two thirds. All elements such as aediculae are to be arranged as given above and the proportions too are the same as in the preceding case. There is a projection on each of the four facades and four niches on the roof, the roof itself being provided with projections. There are pillars and architraves inside. The number of finials is uneven.

103a These are the three types of *dvāraśālā* all of whose elements are decorated.

Dvāraprāśāda: *śrīkānta type*

103b-
104a Here are the characteristics of the *śrīkānta* type. Its length is one and a half times its width and its width is to be divided into nine, ten or eleven parts; there are three, four or five storeys.

104b-
106a Inside, it is provided with pillars and architrave; it has an aisle and corresponding elements. Above the door, inside, there is a canopy (?) with projections around (?).[30] There is a big niche in front and at the back. There is a wagon roof with *ardhakoti* as well as four niches.

Śrīkeśa type

106b-
107 Here are the characteristics of the *śrīkeśa* type. Its length is triple its width and the proportions of its storeys are as given above. Its base projects at the entrance.[31] There is a median passage and all prescribed elements; aediculae etc. . . . .

30. *Raṅga*: when pavilions are concerned, that term designates a canopy placed inside the pavilion or a lantern covering its central part, here the meaning is not clear. *Paribhadra-samanvita*: that may designate projections on walls inside the central part of the gateway.

31. That projection of the base (*kuṭṭima*) may be used as support for *dvārapāla* statues or similar features.

[142]नानामसूरकस्तम्भवेदिकाद्यैरलङ्कृतम् ।
अन्तःपादोत्तरैर्युक्तं मध्ये वारणशोभितम् ॥ १०८ ॥
मुखेऽमुखे महानासी शालाकारशिरःक्रियम् ।
[143]पार्श्वयोर्वेदनास्यः स्युः सर्वावयवशोभितम् ॥ १०९ ॥
[144]स्वस्तिकाकृतिवन्नासी सर्वत्र परिशोभिता ।
नन्द्यावर्तगवाक्षादिजालकाद्यैर्विचित्रितम् ॥ ११० ॥

[केशविशाल-द्वारप्रासादः]

केशविशालसंस्थानं विस्ताराध्यर्धमायतम् ।
पूर्ववद् भूमिभागं च मध्यवारणशोभितम् ॥ १११ ॥
[145]कूटकोष्ठाद्यलङ्कारं पूर्ववत् परिकल्पयेत् ।
[146]मुखे पृष्ठे द्विपार्श्वे तु महानासीचतुष्टयम् ॥ ११२ ॥
[147]सभाकारशिरस्तस्य मुखे पृष्ठे द्विपार्श्वयोः ।
अयुग्मस्थूपिकायुक्तं द्वारप्रासादकत्रयम्[148] ॥ ११३ ॥

[स्वस्तिक-द्वारहर्म्यम्]

स्वस्तिकस्य तु संस्थानं विस्तारद्विगुणायतम् ।
पङ्क्तिरुद्रार्कभागैस्तु वेदपञ्चर्तुभूमयः ॥ ११४ ॥
अन्तःपादोत्तरैर्युक्तं [149]भूमिभागं च पूर्ववत् ।
कूटकोष्ठादिसर्वाङ्गैरन्धाराद्यैरलङ्कृतम् ॥ ११५ ॥
[150]सभाशिखरसंयुक्तं [151]स्वस्तिकाकृतिनासियुक् ।
अष्टनासि सभाग्रे तु अयुग्मस्थूपिकान्वितम्[152] ॥ ११६ ॥

[दिशास्वस्तिक-द्वारहर्म्यम्]

दिशास्वस्तिकसंस्थानं विस्तारद्विगुणायतम् ।
[153]पूर्ववद् भूमिभागं च कूटकोष्ठाद्यलङ्कृतम् ॥ ११७ ॥

142. E: omits 108a
143. पार्श्वयोर्वेदिनास्यः (everywhere)
144. G: स्वस्तिकाकारवन्नासी
145. E: कूटकोष्ठाप्यलङ्कार
146. G: मुखे मुखे
147. G: omits 113a; E: सभाकृात
148. D: मतम्
149. E: पूर्ववत् परिकल्पयेत्
150. E: adds after verse 1.15: गलपादार्धकं वापि द्वित्रिमात्रं प्रगृह्यताम् । गलदोशेन कर्तव्यं कन्धराद्यैरलङ्कृतम् ॥
151. G: स्वस्तिकाकार-
152. E: स्थूपिकायुत
153. E: कोष्ठवद्

108a All types of base, of pillars, of stereobate (etc. . . . .) are appropriate. Inside are pillars, architraves and vestibules.

108b-
110 There are big niches at front and back (of the roof), which is wagon-shaped, and four niches on its sides. All necessary elements should be put in place. There are false dormer windows of the *svastika* type all around. Such a building should be embellished with latticed windows of the *gavākṣa*, *nandyāvarta* or other (varieties).[32]

Keśaviśāla type

111 Here are the characteristics of the *keśaviśāla* type. Its length is one and a half times its width. The storey proportions are the same as above and there vestibules.

112-
113a The aediculae etc. . . . . are to be arranged as previously. There are four large niches behind, in front and on the sides of the hipped roof; behind, in front and on the side . . . . (?)[33] There is an uneven number of finials.

113b These are the three types of *dvāraprāsāda*.

Dvāraharmya: *svastika type*

114 Here are the characteristics of the *svastika* type. Its length is double its width which is to be divided into ten, eleven or twelve parts. It has four, five or six storeys.

115 Inside are pillars and architraves. Storey proportions are as above. All elements such as aediculae are present and there is an aisle.

116 There is a hipped roof and a decoration of false dormer windows of the *svastika* type. There are eight niches on the hipped (roof) and an odd number of finials.

Diśāsvastika type

117 Here are the characteristics of the *diśāsvastika* type. Its length is double its width and its proportions and the arrangement of its aediculae (etc. . . . .) are as above.

32. Cf. 16.54 sq.

33. It seems that there is a gap of, at least, half a verse.

अन्धार्यन्धारहाराङ्गं खण्डहर्म्यांभिमण्डितम्[154] ।
[155]मुखेऽमुखेऽतिभद्रांशं शिरश्चायतमण्डलम् ॥ ११८ ॥
महानासि[156] चतुर्युक्तं चतुष्पञ्जरशोभितम् ।
अन्तःपादोत्तरैर्युक्तं सर्वावयवसंयुतम्[157] ॥ ११९ ॥
अनुक्तं पूर्ववत् सर्वमयुग्मस्थूपिकान्वितम्[158] ।

[मर्दल-द्वारहर्म्यम्]

[159]मर्दलस्य तु संस्थानं विस्ताराद्विगुणायतम् ॥ १२० ॥
पूर्ववद् भूमिभागं च कूटकोष्ठाद्यलङ्कृतम् ।
[160]पुरे पृष्ठे सभाग्रं स्याद् [161]विस्तारत्र्यंशनिर्गमम् ॥ १२१ ॥
शालाकारशिरोयुक्तं क्षुद्रनासीविभूषितम् ।
[162]मुखे पृष्ठे महानासी चतुष्पञ्जरशोभितम् ॥ १२२ ॥
अन्तःपादोत्तरैर्युक्तं द्वारहर्म्यं त्रिधोदितम्[163] ।

[मात्राकाण्ड-द्वारगोपुरम्]

[164]मात्राकाण्डस्य संस्थानं विस्ताराद्विगुणायतम् ॥ १२३ ॥
रुद्रार्क [165]त्रयोदशांशैः पञ्चषट्सप्तभूमयः ।
पूर्वद् भूमिभागं च कूटकोष्ठादि पूर्ववत् ॥ १२४ ॥
अन्तःपादोत्तरैर्युक्तं चतुर्दिग्गतभद्रकम् ।
गृहपिण्ड्यलिन्द्रहाराभिर्मण्डितं खण्डहर्म्यवत् ॥ १२५ ॥
शालाकारशिरः कुर्यान्महानासी मुखेऽमुखे ।
पार्श्वयोः क्षुद्रनास्यश्च यथायुक्त्या प्रयोजयेत् ॥ १२६ ॥

154. E : हर्म्यादिमण्डितम्
155. D : मुखे मुखेन भद्राङ्गं; E : मुखे मुखे तु भद्राङ्गं
156. E : समायुक्तं
157. E : शोभितम्
158. E : स्थूपिकयुक्तम्
159. E, G : मण्डलस्य
160. G : परे
161. D : इत्येकांशनिर्गमम्
162. G : मुखे मुखे
163. D : त्रयोजितम् ; E : त्रिधा भवेत् ; G : तथोच्यते
164. D, E : मातृकाण्डस्य
165. C : त्रयोदशांशैस्तु ; E : त्रिदशांशैस्तु

118 It comprises an interior wall, an aisle and an exterior wall with engaged structures. There is a large forepart both in front and behind.

119- Its elliptical roof comprises four big niches and four others. There are
120a pillars and architraves inside. All prescribed elements are to be present and anything not mentioned here is to be implemented as given above. The number of its finials is uneven.

Mardala type[34]

120b- Here are the characteristics of the *mardala* type. Its length is double
121a its width, the proportions of its storeys and the arrangement of elements such as aediculae being as above.

121b There are *sabhā* shaped foreparts in front and behind and their projection is a third the length (of the building).

122- The roof is wagon-shaped and has small false dormer windows; there
123a is a big niche however as well as four others at front and back. Inside are pillars and architraves. Such are the three types of *dvāraharmya*.

Dvāragopura: *mātrākāṇḍa type.*[35]

123b- Here are the characteristics of the *mātrākāṇḍa* type. Its length is
124 double its width which is to be divided into eleven, twelve or thirteen parts. It has five, six or seven storeys. The storeys' proportions are as above and so are elements such as aediculae.

125 Inside are pillars and architraves. This gateway has four foreparts and comprises an interior wall, an aisle and an exterior wall with engaged structures.

126 Its roof is wagon- shaped with a large niche in front and at the back, and small niches should be arranged on the sides according to specific circumstances.

34. A three storey *mardala* gateway is described in chapter 30 (vv. 75-78).
35. For an other description under the same name see 30.79-84.

[श्रीविशाल-द्वारगोपुरम्]

श्रीविशालस्य संस्थानं पञ्चांशो द्व्यंशमायतम्[166] ।
पूर्ववद् भूमिभागं च [167]मूलतः [168]क्रकरीकृतम् ॥ १२७ ॥
शिरः [169]क्रकरकोष्ठं च सभा वा तत्र शीर्षकम् ।
नानामसूरकस्तम्भवेदिकाद्यैरलङ्कृतम् ॥ १२८ ॥
चतुर्दिक्षु महानासी क्षुद्रनासीविभूषिता ।
स्वस्तिकाकृतिवन्नास्यः[170] सर्वत्र परिकल्पयेत् ॥ १२९ ॥

[चतुर्मुख-द्वारगोपुरम्]

चतुर्मुखस्य संस्थानं चतुर्भागाधिकायतम् ।
पूर्ववद् भूमिभागं च [171]दिशाभद्रकसंयुतम् ॥ १३० ॥
[172]हारामध्ये तु कर्तव्यं [173]कुड्यकुम्भलतान्वितम् ।
तोरणैर्जालकैर्वृत्त[174]स्फुटिताद्यैरलङ्कृतम् ॥ १३१ ॥
[175]कूटैर्नीडैस्तथा [176]कोष्ठैः [177]क्षुद्रकोष्ठैर्विभूषितम् ।
गृहपिण्ड्यलिन्द्रहाराभिर्मण्डितं खण्डहर्म्यवत् ॥ १३२ ॥

166. E : आयतं तु
167. E : मूलान्त-
168. C : कतरी-; D : कर्करी-
169. C, E : ककर-; D : कर्कर-
170. E : नासी
171. E : दशभद्र-
172. E adds after verse 130 : अन्तः स्तम्भोत्तरैर्युक्तं मध्यावरणशोभितम् । नानामसूरकस्तम्भवेदिकाद्यैरलङ्कृतम् ॥
173. E : कार्यं कुम्भ-
174. E : स्फुटिताद्यैर्विचित्रितम्
175. D : कूटे
176. D : कोष्ठे
177. E : महा- instead of क्षुद्र-

Śrīviśāla type[36]

127 Here are the characteristics of the *śrīviśāla* type. Its length is two fifths its width and its proportions are as given above. It is cruciform plan from bottom up.

128-
129 It has a cross wagon-roof (*krakarakoṣṭha*) or a hipped roof. All types of base, pillar, stereobate (etc. . . . . .) are suitable for it. At each of the four directions there is a large niche decorated with small dormer windows and all the way around there is a decoration of false dormer windows of the *svastika* type.

Caturmukha type[37]

130 Here are the characteristics of the *caturmukha* type. Its length is greater than its width by a quarter; the proportions of its storeys are as above. There are foreparts on each facade.

131 *Kumbhalatā* are to be placed in the centre of the recesses, up against the wall, and there is a decoration of arcatures, latticed windows, *vṛttasphuṭita*, etc.

132- The decoration is made up of corner, intermediate and median aedi-

36. See 30.109-113.

37. *Kumbhalatā*: see 20.8-9a and 21.80b-83; *toraṇa*: 20.36-39 and 21.68-79; *jālaka*: 16.54-62; *vṛttasphuṭita*: 21.84-86a.

सभाशिरस्तु वा शालाकारं वा शीर्षकं तु तत् ।
चतुर्नासिसमायुक्तं पार्श्वे [178]द्वे द्वे तु नासिके ॥ १३३ ॥
उपर्युपरिकूटाद्यैः सर्वाङ्गैः समलङ्कृतम् ।
[179]अन्तः सोपानसंयुक्तं द्वारगोपुरकं त्रिधा ॥ १३४ ॥
वर्षस्थलसमोपेतं [180]निर्वारितलकं तु वा ।
घनाघनाङ्गयुक्तानि श्रीकरादीनि युक्तितः ॥ १३५ ॥
नानाविधस्तम्भमसूरकाणि
नानाविधाङ्गानि सलक्षणानि ।
नानोपपीठानि [181]समण्डकानि
भद्राण्यभद्राणि घनाघनानि ॥ १३६ ॥
एकादिसप्तान्ततलानि युक्त्या
शोभादिपञ्चादशगोपुराणि ।
शालासभामण्डपशीर्षकाणि
प्रोक्तानि [182]सद्मन्यमरेश्वराणाम् ॥ १३७ ॥

इति मयमते वस्तुशास्त्रे गोपुरविधानं नाम
चतुर्विंशोऽध्यायः

178. E : एवं instead of द्वे द्वे
179. D : एवं; G : तथा
180. E : तन्तग्रीवरकं तु वा
181. D : समिश्रकानि; E : समण्डितानि
182. E : सम्यगमरेश्वराणाम्

133 culae, as well as of small elongated ones. It comprises an interior wall, an aisle and an (exterior wall) with engaged structures. It has a hipped roof or a wagon roof with four (large) niches and two others on each side.

134 There are corner aediculae (etc. . . . .) on each storey as well as all prescribed elements and there is a stairway inside. These are the three types of *dvāragopura*.

135 (The gateways), starting with the *śrīkara* type, may or may not have gutters according to circumstance.[38] They comprise massive and hollow parts.[39]

Envoi

136-137 Their bases and pillars are of various types; their elements are of different kinds; they each have their own particular characteristics; they have socles of various kinds; they are decorated; they may or may not have foreparts and they have massive and hollow structures; they have one to seven stroeys depending upon the circumstance; such are the fifteen types of the (five) gateways of which the first is the (*dvāra*)-*śobhā*; their roofs may be in the form of *sabhā*, *śālā* or *maṇḍapa*;[40] they are prescribed for the shrines of great gods.

Thus ends, in the *Mayamata*, treatise on dwelling,
the twenty-fourth chapter : RULES FOR GATEWAYS.

38. *Varṣasthala*: cf. chapter 22 note 9.
39. *Ghanāghanāṅgayuktāni*: the gateways appear thus to be of *upasañcita* class (see 20.31b-34 and note ad loc.).
40. That is to say that they may have hipped roof, wagon roof or terrace roof.

अथ पञ्चविंशोऽध्यायः[1]

मण्डपसभाविधानम्

[मण्डपविधानम्]

देवानां द्विजभूमीशवैश्यानां शूद्रजन्मनाम्[2] ।
तत्तद्योग्यं यथायुक्त्या मण्डपं प्रविधीयते ॥ १ ॥

[मण्डपयोग्यदेशाः]

प्रासादाभिमुखे पुण्यक्षेत्रे वारामके शुभे ।
[3]ग्रामादिवस्तुमध्ये च चतुर्दिक्षु विदिक्ष्वपि ॥ २ ॥
[4]बाह्याभ्यन्तरतो वाऽपि गृहाणां मध्यमे मुखे ।

[मण्डपप्रयोजनम्]

वासार्थमण्डपं चैव यागमण्डपमेव च ॥ ३ ॥
अभिषेकादियोग्यं च [5]नृत्तमण्डपकं तथा ।
वैवाहिकं च मैत्रं च [6]तथोपनयनार्हकम् ॥ ४ ॥
आस्थानमण्डपं चैव बलालोकनमण्डपम् ।
सन्धिकार्यार्हकं [7]क्षौरं [8]भुक्तिकर्मसुखान्वितम् ॥ ५ ॥

1. Manuscript G contains the two first verses only
2. F : जनानाम्
3. D : ग्रामादिनगरमध्ये; E : ग्रामादिवास्तुमध्येषु ; G : ग्रामादिवस्तुमुखे च
4. F : बाह्यान्तरं ततो
5. E : नृपमण्डपकं तु वा
6. C : तथोपनयनार्थकम्
7. E : कैरं
8. D : भुक्तिकं मधुनान्नतम्

CHAPTER 25

PAVILIONS AND HALLS

PAVILIONS[1]

1 Now the pavilions are given, such as are suitable for gods or brahmins, kings, *vaiśya* or *śūdra*.

Position of pavilions

2-3a They are in front of shrines,[2] in places of pilgrimage and of retreat, and they are in pleasant spots; in settlements such as villages (they are placed) in the middle and at the cardinal and intermediate points; in houses they may be inside or outside, in the centre or in front.[3]

Functions of pavilions

3b-4 There is the pavilion as habitation, the sacrificial pavilion, the pavilion for consecrations and ceremonies of that sort, the pavilion for the dance, the wedding pavilion, that for alliances and that for the *upanayana* ceremony.

5 There is also the audience pavilion,[4] that for military reviews and that where negotiations take place. There is the pavilion for hair-cutting and that for meals and for entertainment.

1. In relation to architectural forms the first meaning of *maṇḍapa* is 'pavilion', that is to say a kind of hypostyle building endowed with a three level elevation (base, level of pillars, entablature); its hypostyle character is enhanced by the use of intercolumniation as basic unit for indicating its proportions (see below note 7); however all its pillars or a part of them can be replaced by walls. The same word *maṇḍapa* is also used to designate a pillared structure ('gallery', 'portico', 'verandah', etc.) which is comprised in a building of any kind, in such a way that a *maṇḍapa* ('pavilion') may comprise a *maṇḍapa* ('gallery') (e.g. below v. 66); such galleries and the like may also be built against an enclosure wall. Lastly most of *maṇḍapa* are subsidiary buildings which serve as permanent annexes to temples, houses, palaces (etc.), or which are constructed for specific circumstances (festivals and the like). About those *maṇḍapa* see *Mānasāra* (chapter 34), *Īśānaśiva* (kriyā. 32.96 sq.), *Śilpartna* (chapter 39); also Dagens 1984, pp. 96-122. All figures referred to are to be found in the Introduction (vol. I).
2. *Prāsādābhimukhe*: cf. 19.4 sq., 21.18 sq., and below vv. 57 sq. and 188 sq.
3. The pavilion placed at the centre of a house is described in chapter 27 (vv. 20-35); those placed elsewhere are either annexes of the house or galleries, porticoes, verandahs....
4. An *āsthānamaṇḍapa* is either the pavilion where king gives audiences or that where divine images are shown to fidels (cf. below v. 75).

[मण्डपनामानि]

तेषां क्रमेण नामानि वक्ष्यन्ते विधिनाऽधुना ।
[9]मेरुकं विजयं सिद्धं पद्मकं भद्रकं शिवम् ॥ ६ ॥
वेदं चालङ्कृतं दर्भं कौशिकं [10]कुलधारिणम् ।
सुखाङ्गं सौख्यकं गर्भं माल्यं माल्याद्भुतं तथा ॥ ७ ॥
देवद्विजनरेन्द्राणां द्विरष्टचतुरश्रकम्[11] ।
[12]धनं सुभूषणाख्यं चाप्याहल्यं [13]स्रुगकं तथा ॥ ८ ॥
[14]कोणं च खर्वटं चैव [15]श्रीरूपाख्यं च मङ्गलम् ।
एतान्यष्टौ सुरादीनां नृपाणामायताश्रकम् ॥ ९ ॥
मार्गं सौभद्रकं चैव सुन्दराख्यं तु मण्डपम् ।
साधारणं च सौख्यं च तथैवेश्वरकान्तकम् ॥ १० ॥
श्रीभद्रं सर्वतोभद्रमित्यष्टौ वैश्यशूद्रयोः ।
[16]भक्तिमानं तथा पादायामं पादविशालकम् ॥ ११ ॥
अधिष्ठानं तदाधारं [17]प्रपां मध्यमरङ्गकम् ।
अल[18]ङ्कारं क्रमाद् वक्ष्ये स्तम्भ[19]पक्षं तदाकृतम्[20] ॥ १२ ॥

9. E, F : मेरुजं
10. C : कुलधारणम् ; F : कलधारिणम्
11. E : अष्टका
12. F : धनं सुरक्षणाख्यं च कुल्यस्थं श्रृगलं तथा
13. C : सुमंगं; E : श्रीभागं
14 E, F : द्रोणं
15. E : स्त्रीरूपाख्यं
16. D : भित्तिमानं; F : भित्तिपादं
17. C : प्रपा; D : प्रभ-; E : प्रभा; F : प्राप्य
18. E : ङ्कृतं
19. D : वृत्तं; E : वृक्षं; F : वृक्षे
20. E : कृति

Names of pavilions

6a Here are the names prescribed for these pavilions, systematically presented:[5]

6b-8a The sixteen square plan pavilions appropriate for gods, brahmins and kings are *meruka*, *vijaya*, *siddha*, *padmaka*, *bhadraka*, *śiva*, *veda*, *alaṅkṛta*, *darbha*, *kauśika*, *kuladhāriṇa*, *sukhāṅga*, *saukhyaka*, *garbha*, *mālya* and *mālyādbhuta*.

8b-11a The eight rectangular plan pavilions appropriate for gods and (for brahmins) as well as for kings, are *dhana*, *subhūṣaṇa*, *ābalya*, *srugaka*, *koṇa*, *kharvaṭa*, *śrīrūpa* and *maṅgala*.

The eight pavilions intended for *vaiśya* and *śūdra* are *mārga*, *saubhadra*, *sundara*, *sādhāraṇa*, *saukhya*, *īśvarakānta*, *śrībhadra* and *sarvatobhadra*.[6]

11b-12 Now, here are their proportions,[7] the height and diameter of their pillars, (the types of) their bases and socles and,[8] here too, are described the light buildings[9] and the canopy (*raṅga*) which is in the centre (of a pavilion),[10] their decoration, the arrangement of their pillars and their overall appearance.

5. Descriptions are given afterward (vv. 36 sq.).
6. These pavilions are rectangular but more elongated than those intended for gods and upper classes.
7. *Bhaktimāna*: the relative unit used for pavilions and like buildings is the *bhakti* ('division', here rendered by 'unit'), which is the value of the basic intercolumniation of the pavilion (even when in some parts of it the practical intercolumniation is twice or thrice that); cf. Dagens 1984, pp. 15-16.
8. *Adhiṣṭhānaṃ tadādhāram*: 'the base and its support', that last being the *upapīṭha* (cf. vv. 22-23).
9. *Prapā*: cf. chapter 2 note 6; in this chapter (as elsewhere) the term is used either to designate a 'light building' proper (described below vv. 26b sq.), or as a synonym to *maṇḍapa*.
10. *Raṅga*: see below vv. 30b sq.; pavilions may comprise more than one *raṅga* (e.g. below vv. 80-82).

[भक्तिमानम्]

सार्धहस्तं समारभ्य षट्षडङ्गुलवर्धनात् ।
पञ्चहस्तावधिर्यावत् त्रिः [21]पञ्चैवाङ्घ्रिकान्तकम् ॥ १३ ॥
अथ विस्तार[22]भक्त्यैषामायामं प्रविधास्यते[23] ।
[24]एकद्वित्रिचतुष्पञ्चभागे [25]भक्त्यन्तरे कृते ॥ १४ ॥
एकभागेन वृद्धिः स्यादायामं स्वविशालतः ।
[26]अथ स्वभक्तिविसृतात् [27]त्रिमात्रद्धर्या करान्ततः ॥ १५ ॥
आयाममष्टधा प्रोक्तं तेन मानेन योजयेत्[28] ।
सायतं चापि तत् सर्वं तन्त्राम्नैव प्रपद्यते ॥ १६ ॥

[स्तम्भमानम्]

सार्धद्विहस्तमारभ्य षट्षडङ्गुलवर्धनात् ।
अष्टहस्तान्तमङ्घ्र्युच्चं त्रयोविंशत्प्रमाणकम् ॥ १७ ॥
[29]त्र्यङ्गुलविवृद्ध्या वा स्तम्भोत्सेधाः प्रकीर्तिताः ।
अष्टाङ्गुलं [30]समारभ्यैवार्धाङ्गुलवर्धनात् ॥ १८ ॥
[31]नन्दपङ्क्त्यङ्गुलं यावत् संख्यया पूर्ववत् ततिः[32] ।
[33]पादोच्चैरपि रुद्रांशधर्मनन्दाष्टभाजिते ॥ १९ ॥
मूलतारं तु भागेन तत्तद्भागोनमग्रतः ।

[अधिष्ठानोत्सेधः]

पादोच्चार्धमधिष्ठानं सामान्यं सर्ववस्तुषु[34] ॥ २० ॥
पादोच्चे पञ्चभागे तु द्विभागोच्चं तु वा तलम् ।
स्तम्भोत्सेधत्रिभागैकं वा मसूरकतुङ्गकम् ॥ २१ ॥

21. E : पञ्चैवार्ध्यकान्तरम्
22. E : भित्त्य-
23. F : प्रविघीयते
24. F : एवं
25. E : भित्त्यन्तरे
26. D : omits 15b-21b
27. C : त्रित्रिमात्रवृद्धया; F : द्वित्रिमात्रवृध्या
28. F : मानयेत्
29. E : त्र्यङ्गुलविवृद्धया वा स्तम्भोत्सेधं प्रगृह्यताम्
F : त्र्यङ्गुलविवृध्यायास्तम्भोसेधा प्रकीर्तिताः
30. F : समारभ्यार्धार्धाङ्गुलविवर्धनात्
31. F : नवभक्त्यङ्गुलं
32. F : ततः
33. G : पादोच्चे रविरुद्रांश-; F : पादोच्चे नवरुद्रांशे
34. F : वास्तुषु

Proportions

13-16 From one and a half to five cubits by successive increments of six digits, there are fifteen possible values for the intercolumniation and the length is to be calculated from the width, as calculated with these (values as) units (*bhakti*); the length, calculated from the width divided into one, two, three, four or five, is one part more. Up to a cubit may otherwise be added, by increments of three digits to each unit of the width calculated in units, the result being eight possible sizes for the long side of the pavilion. This system of measurement is always to be employed and (the proportions) of rectangular pavilions are invariably determined in this way.

Pillar dimensions

17-18 There are twenty-three possible heights for pillars, from two and a half to eight cubits by successive increments of six digits; however heights for pillars may otherwise be calculated with increments of three digits.

18b-20a The corresponding diameters go from eight to nineteen digits by successive increments of half a digit;[11] the bottom of the pillar may otherwise have a diameter an eleventh, tenth, ninth or eighth of its height whilst, at the top, it is ten elevenths, nine tenths or eight ninths what it is at the botton.

Height of base

20b-21 It is common to all these buildings that the height of the base is half that of the pillars but the height of the base (of pavilions) may be two fifths or a third that of the pillars.

11 That corresponds only to the six digit increments indicated above for the pillar height; the three digit increment is not taken in account.

[उपपीठोत्सेधः]

सोपपीठमधिष्ठानं केवलं वा मसूरकम् ।
अधिष्ठानसमोच्चं वा द्विगुणं त्रिगुणं तु वा ॥ २२ ॥
उपपीठविधाने तु [35]यदुक्तं तेन वोन्नतम् ।
उपपीठसमुत्सेधं यथायुक्ति यथारुचि[36] ॥ २३ ॥
उपपीठतलस्तम्भ[37]प्रस्तरालङ्कृतिक्रमम्[38] ।
प्राग्वदेव समुद्दिष्टं शेषं युक्त्या [39]समाचरेत् ॥ २४ ॥

[मण्डपलक्षणम्]

अधिष्ठानोपरिस्तम्भं[40] प्रस्तरं च त्रिवर्गकम् ।
कपोतप्रतिसंयुक्तं [41]यत् तन्मण्डपमिष्यते[42] ॥ २५ ॥

[मण्डपशब्दार्थः]

[43]मण्डं सुभूषणं तं [44]पातीति मण्डपमिष्यते ।

[प्रपालक्षणम्]

सामान्यं सर्ववर्णानां [45]प्रपारूपं वदाम्यहम् ॥ २६ ॥
[46]प्रपारूपाङ्गपादान्ते चोत्तरादूर्ध्ववंशकम्[47] ।
प्राग्वंशमनुवंशं च नालिकेरदलादिभिः[48] ॥ २७ ॥
[49]अन्यैरपि तथा पत्रैर्द्रव्यैः प्रच्छादिता प्रपा[50] ।
[51]प्राग्वदेवाङ्घ्रिकायामं चतुःषडष्टदशाङ्गुलम् ॥ २८ ॥
पादविष्कम्भमेतेषां[52] प्रमाणं सारदारुजम् ।

35. F : यदुक्तेन
36. D : यदा भवेत्
37. E : प्रासादा- for प्रस्तरा-
38. E : क्रियाम्; F : क्रिया
39. F : प्रयोजयेत्
40. D : संयुक्तं for de स्तम्भं
41. F : युक्त- for यत् तत्
42. E : ईरितम्
43. D : omits 26a; C : मण्डपं सुभूषणान्तं; E : मण्डपं भूषणान्तं वा तत्तन्मण्डपमिष्यते
44. F : पातितं चन्द्रमण्डपम्
45. D : प्रभा-
46. D : प्रभा-
47. F : ऊर्ध्वाङ्गकम्
48. D : जलादिभिः
49. C : अन्यैरपि यदा द्रव्यैः सम्यक्; E : अन्यैरपि यदा द्रव्यैः पत्रैः पुष्पादिभिः प्रभा
50. D : प्रभा
51. F : omits 28b-34b
52. E : एवं वा instead of एतेषां

Height of socle

22-23 The base may or may not rest on a socle with a height equal to its own or double or triple it, but the height of the socle may also be that indicated in the chapter on socles[12] and it is, anyway, to be adapted to circumstance and to the appearance sought.

24 The decoration of socle, base, pillars and entablature is as has been given above but everything else is to be adapted to meet the particular case.

Definition

25 What is called a 'pavilion' has three levels of elevation: base, pillars and entablature, and is provided with a frieze above the cornice.[13]

Etymology of the term maṇḍapa

26a The *maṇḍapa* is so called because it protects (*pati*) the *maṇḍa* that is: the decoration.[14]

Light buildings

26b-
28a I now describe the light buildings suitable for all classes of society; their pillars rise from the ground; above the architrave are main rafters, purlins and common rafters;[15] these buildings are covered with coconut palms and the like.

28b-29 The height of their pillars will be as indicated above and their

12. See chapter 13.
13. Thus the pavilion theoretically lacks the three upper levels (attic, roof and finial); this being the case, certain pavilions get a roof (*śikhara*, e.g. v. 35, also vv. 179 and 196), while some others are 'in form of a *prāsāda*' and have six levels of elevation (vv. 173-175a). *Kapota-pratisaṃyukta*: the 'frieze' (*prati*) at the top of the 'entablature cornice (*kapota*)' supports aediculae or/and conceals the rim of terrace-roof which covers the pavilion.
14. That etymological pun is a classical one (see e.g. *Śabdakalpadruma* sv. *maṇḍapa*).
15. *Ūrdhvavaṃśa* are the 'main rafters' for those 'beams (are going) up' while purlins are 'beams going to the east' (*prāgvaṃśa*), that is to say horizontal beams, common rafters being 'secondary beams' (*anuvaṃśa*). One may translate also 'above the architrave there is the ridge beam (*ūrdhvavaṃśa*: 'top beam'), as well as rafters (*prāgvaṃśa*) and purlins (*anuvaṃśa*)"; however it is difficult to see how *prāgvaṃśa* can designate rafters. A third possibility would be to consider the description as that of a flat-roof and to take *ūrdhvavaṃśa*, *prāgvaṃśa* as synonyms of *tulā*, *jayantī* and *anumārga*, respectively (cf. 16.39-40): *ūrdhvavaṃśa* would be 'beams' going to 'north' (*ūrdhva*) and, thus, perpendicular to the 'joists' going to 'east' (thus *prāgvaṃśa*), while *anuvaṃśa* would be secondary pieces as are *anumārga*. . .

त्वक्सारं च यथालाभं तथा तत्र प्रयोजयेत्[53] ॥ २९ ॥
पादोच्चे पङ्क्ति[54]नन्दाष्टसप्तषट्पञ्चभागिके ।

[रङ्गलक्षणम्]

वेदिकोच्चं तु भागेन मध्ये रङ्गं प्रयोजयेत् ॥ ३० ॥
[55]स्तम्भोत्सेधचतुर्भागे भागेनैव मसूरकम् ।
द्विभागं तलिपायामं भागेन प्रस्तरं भवेत् ॥ ३१ ॥
[56]युग्मायुग्मद्विभक्त्यैकभक्त्या वा तद्विशालकम् ।
अष्टस्तम्भसमायुक्तं चतुःस्तम्भान्वितं तु वा ॥ ३२ ॥
[57]प्रपादीनां तु संस्थानं यथा वा रङ्गमीरितम् ।
सर्वावयवसंयुक्तं मिश्रद्रव्यसमन्वितम् ॥ ३३ ॥
शालासभाप्रपाणां तु मण्डपानां तु मध्यमे ।
प्रतिष्ठितचतुःस्थानं त्रिमानं रङ्गमिष्यते ॥ ३४ ॥

[मालिकामण्डपम्]

[58]मण्डपोपरि भूमिस्तु मालिकामण्डपं भवेत् ।
मण्डपोर्ध्वे सशिखरं द्वितलं यदि सम्भवम् ॥ ३५ ॥
मध्यस्थभूमिदेशत्वात् प्रतिमध्यं तदुच्यते ।

[मेरुकम्]

[59]मेरुकं चतुरश्रं स्याच्चतुष्पादेक[60]भक्तिकम् ॥ ३६ ॥
नासिकाष्टकसंयुक्तं ब्रह्मासनमिति स्मृतम् ।

[विजयम्]

द्विभक्तिचतुरश्रं तु विजयं नाम मण्डपम् ॥ ३७ ॥
अष्टपादसमायुक्तमष्टनास्या विभूषितम् ।

53. E : तत्रैव योजयेत्
54. E : नाळा-
55. C : स्तम्भोत्सेधे
56. E : युग्मायुग्मे द्विभक्त्यैव भक्त्यन्तरं द्विशालकम्
57. D : प्रभा
58. E : omits 35a; D : मण्डपसप्तभूमिस्तु
59. A, C : मेरुजं
60. E : पादैक-; F : पात्येक-

diameter four, six, eight or ten digits; these dimensions are appropriate to hard wood and may also be used for bamboo.

The canopy

30-31 The height of the central platform[16] is a tenth, ninth, eighth, seventh, sixth or fifth that of the pillars. A canopy should be set up in its centre: the height of its base is a quarter the height of the (building's) pillars, that of its own pillars half of that and that of its entablature a quarter.

32-33a According to whether the plan (of the building is even or odd), the length of the canopy is two units or one and it comprises eight or four pillars;[17] however, it is said as well that a canopy may be like a light building.[18]

33b-34 The canopy is to be provided with all necessary elements and built with various materials.[19] The centre of a house, hall, light building or pavilion: these are the four positions possible for a canopy which may be of three (different) dimensions.

Mālikāmaṇḍapa

35-36a When there is a storey above a pavilion, the result is a *mālikā-maṇḍapa*. If a pavilion has two storeys, it has a *śikhara*.[20] That which divides the two storeys is called 'median stereobate'.[21]

Meruka type[22]

36b-37a The *meruka* pavilion is square and one unit wide; it has four pillars and has eight false dormer windows (on its entablature). This is said to be the seat of Brahmā.

16. That 'platform' (*vedikā*) is a common feature of sacrificial pavilions (cf. Dagens 1984, p. 110); here it serves as a base for the canopy.
17. Thus the canopy can be one or two unit wide.
18. That means that there is no *vedikā* serving as a base.
19. *Miśradravya*: that expression may more precisely mean that the *raṅga* is to be built out of two materials (see above 15.79b-80).
20. Half-verse 35a = 175a (for *mālikāmaṇḍapa*, see below note 66). The *śikhara* seems to correspond to a timber-roof, as described in chapter 18.
21. *Pratimadhya*: cf. *antaraprastara* or *madhyamamañca* (chapter 14 note 10).
22. Here begins the description of types listed above (v. 6b sq.).

अधिष्ठानादिवर्गाढ्यं [61]त्यक्तमध्यस्थपादकम् ॥ ३८ ॥
नवपादसमायुक्ता प्रपा कल्याणकारिता[62] ।

[सिद्धम्]

त्रिभक्ति चतुरश्रं तु षोडशस्तम्भसंयुतम् ॥ ३९ ॥
नासिकाभिर्द्विरष्टाभिर्युक्तं मध्येऽङ्कणान्वितम् ।
[63]मध्योर्ध्वकूटयुक्तं वा [64]चतुर्द्वारसमन्वितम् ॥ ४० ॥
चतुर्दिक्षु बहिर्द्वारि चतुस्तोरणभूषितम् ।
यागादिकर्मयोग्यं स्याद् देवद्विजमहीभृताम् ॥ ४१ ॥
नाम्ना सिद्धमिति प्रोक्तं सर्वकर्मसु पूजितम् ॥ ४१½ ॥

[यागमण्डपम्]

[65]कृत्वैकाशीतिभागान् निशितविपुलधीर्मण्डपाभ्यन्तरं त-
न्मध्ये वेदी [66]नवांशा भवति हि परितस्त्रीणि भागानि मध्ये ।
अश्रं योन्यर्धचन्द्रं गुणभुजमपरं वै सुवृत्तं षडश्रं
पद्मं वस्वश्रकुण्डं सुरपतिभवनादिक्रमेणैव कुर्यात् ॥ ४२½ ॥

[कुण्डलक्षणम्]

हस्तविस्तृतनिखातवच्चतु-
ष्कोटिकं दिशि दिशि त्रिसूत्रकम्[67] ।
सत्रिमेखलमथ द्विकं तु वा
धातुभूतगुणमात्रकोन्नतम् ॥ ४३½ ॥

61. D : तत्तन् for त्यक्त
62. E : कारकम् ; F : कारिकाम्
63. E : मध्ये वा
64. E : मध्ये द्वार-
65. D : omits 42-62b
66. F : नवांशात्
67. F : त्रिसुवृत्तम्

Vijaya type

37b-39a A *vijaya* pavilion is square and is two units wide with eight pillars and eight false dormer windows: it has the (three) levels of elevation starting from the base and there is no central pillar. For a wedding however it should be a light building with nine pillars.[23]

Siddha type

39b-40 Square and three units wide, it has sixteen pillars and sixteen false dormer windows. In the middle is a court which may or may not be covered by a lantern.[24]

41 There is a door at each of the cardinal points and an ornamental archway in front of each door. It is suitable for rites such as sacrifice, performed by gods, brahmins and kings. It is called *siddha* and is fitting for all rituals.

The sacrifical pavilion[25]

42 The wise man, after dividing the inside of the building into eighty-one parts, installs the altar on the nine central squares;[26] then, in the middle of the three rows of squares that surround (the altar), starting in the east, he sets out firepits which, in sequence, are in the shape of a square,[27] a vulva, a semicircle, a triangle, a circle, a hexagon, a lotus and an octagon.

23. *Prapā kalyāṇakāritā*: cf. *vaivāhika* (above v. 4); that light building comprises a central post.
24. The *aṅgaṇa* ('courtyard') is the small inner court found in several types of pavilions (some of them comprise several such courts) (see fig. 19 and 20); that court may be covered by a structure higher than the roof all around, thus looking like a sort of 'lantern' or of aedicula placed on the pavilion roof. When the court is square, that 'lantern' is called *kūṭa* or *sabhā* ('square aedicula'), or, more precisely, *ūrdhvakūṭa* ('upper square aedicula'), or else *garbhakūṭa* ('aedicula [placed above] the sanctum', that is to say 'aedicula placed at the centre', see however note 53); in the same way, lanterns of rectangluar courts are called *koṣṭha* or *śālā* ('elongated aedicula'), or *ūrdhvaśālā* ('upper elongated aedicula').
25. The description of the sacrificial pavilion (*sragdharā* and *triṣṭubh* verses) breaks into that of *siddha* type which will be resumed with v. 57. On sacrificial pavilion cf. 18.175 sq. and 23.87; also Dagens 1984, pp. 110.
26. The pavilion is drawn according to *paramaśāyika* diagram with eighty-one squares (fig. 6); the central altar occupies the nine squares of Brahmā.
27. *Aśra* is used in place of *caturaśra*.

व्यास[68]मब्ध्यनलपक्षमात्रकै-
योंनिमूर्ध्वत [69]इभोष्ठवत् कुरु ।
तारदैर्घ्यकसमुद्गमं चतुः-
षण्मनोङ्गुलिभिरग्निसंमुखम् ॥ ४४½ ॥
वेद[70]बन्धनयनाङ्गुलोन्नत[71]-
व्यासमेखलयुतं तु वा पुनः ।
तालगाढमथवैकमेखलं
[72]सर्वकुण्डकमकर्णयोनिकम् ॥ ४५½ ॥
वृत्तसन्निभमथो तदाकृतिं
वा युगेषुरसमात्रवैपुलम् ।
व्यासवेदगुणभागतुङ्गकं
नाभिमब्जमिव कुण्डमध्यमे ॥ ४६½ ॥

[योनिकुण्डम्]

न्यस्यैकांशं पञ्चभागे पुरस्तात्
कोणस्यार्धार्धं गृहीत्वा ततस्तत् ।
कोणं यावद् भ्रामयेत् तद्वदन्यद्
योन्याकारं स्याद् द्विसूत्रप्रयोगात् ॥ ४७½ ॥

[अर्धचन्द्रकुण्डम्]

व्यासे धर्मांशेंऽशमूर्ध्वादधस्ता-
न्नीत्वैव ज्यासूत्रकं पातयित्वा ।
तन्मानेन भ्रामयेदर्धचन्द्रं
कुण्डं युक्त्या वस्तुविद्याविधिज्ञैः ॥ ४८½ ॥

68. F : अब्जा- instead of अब्ध्य-
69. E : इभोष्ठवत्
70. E : बन्धु-
71. E : -न्नतं
72. F : सर्वकण्ड-

Firepits (fig. 18)[28]

43-44 The quadrangular (firepit) is a cubit wide and one deep; three lines (are drawn) on its four faces if there are three levels of steps and two if there are two. These step levels are seven, five or three digits high and their respective widths are four, three and two digits. A vulva is to be made in the east, in the shape of an elephant's trunk, its width, length and depth being respectively four, six and one digits; this vulva is arranged so as to lie in the direction of the fire.

45 The levels of steps may, equally, have a height and depth of four, three or two digits or there may be only one, one span high. A firepit should however always have a vulva which is not to be at a corner.

46 In the centre of a firepit there is a lotus which is its navel; this lotus is round, its diameter being four, five or six digits and its height a quarter or a third that.

Vulva-form firepit[29]

47 A point being marked in the east at a distance (from the east side of the basic square) equal to a fifth (of the width of this square), (straight lines) are drawn which connect this point with the middles (of the north and south sides of the square); then the (north-west) corner is surrounded by a circle and the same is done for the (south-west) corner which is symmetrical; the vulva shape is the result of the meeting of the two lines.

Semi-circular firepit

48 Two points having been drawn above and below, at a distance of one tenth (the width of the square) from the sides of the square, they are joined by a straight line and it is with this diameter that the semi-circular firepit is drawn, if the rule given by those well versed in the science of architecture is followed.

28. *Kuṇḍa:* cf. *Raurava* (kriyā.) chapter 14 (and figures ad loc. in N.R. Bhatt edition) and H. Brunner-Lachaux, *Somaśambhupaddhati* . . ., vol. I, pp. 231-32 and pl. VIII).

29. That *yonikuṇḍa* is often said to be 'like a peepal leaf' (*pippalapatravat*, e.g. *Raurava* kriyā. 14.9a).

[त्र्यश्रकुण्डम्]

क्षेत्रव्यासे षट्कृते चाष्टभागे
मानेनानेन त्रिसूत्रं न्यसेद्धि ।

[वृत्तकुण्डम्]

त्र्यश्रं प्रोक्तं द्विर्नवांशेंऽशकं तद्-
बाह्ये न्यस्य भ्रामयेद् वृत्तकुण्डम् ॥ ४९ १/२ ॥

[षट्कोणकुण्डम्]

व्यासे बुद्ध्यंशेंऽशकं पार्श्वयोस्तद्-
बाह्ये न्यस्यानेन मानेन दध्यात्[73] ।
मत्स्यं कृत्वा युग्मयुग्मं द्विपार्श्वात्
षट्कोणं स्यात् पातयेत् सूत्रषट्कम् ॥ ५० १/२ ॥

[पद्मकुण्डम्]

वृत्तं कृत्वा पूर्ववत् तस्य मध्ये
वृत्तं भ्राम्यं यत्र यन्मध्यतस्तत् ।
पद्मस्याकारं यथा कर्णिकादीन्
कुर्याद् विद्वान् पद्मकुण्डं क्रमेण ॥ ५१ १/२ ॥

[अष्टाश्रकुण्डम्]

क्षेत्रव्यासे षट्चतुर्भागिकेऽस्मिन्
[74]भागं बाह्ये न्यस्य सूत्रं समन्तात् ।
कोणस्यार्धं कोणकाभ्यां तु लेख्यं
ह्यष्टाश्रं स्यादष्टसूत्रप्रयोगात् ॥ ५२ १/२ ॥

[सप्ताश्रकुण्डम्]

तारे पङ्क्त्यंशेंऽशकं न्यस्य बाह्ये
वृत्तं भ्राम्यं[75] क्षेत्रकेऽष्टाष्टभागे ।
[76]सैकैर्वेदाष्टांशकैः[77] पट्टदैर्घ्यं
सप्ताश्रं स्यात् सप्तसूत्रप्रयोगात् ॥ ५३ १/२ ॥

73. E : मध्यात्
74. E : भागस्वान्ये
75. F : भ्राम्य
76. C, F : सैकं
77. F : आंशकं

Triangular firepit

49a Three lines are to be drawn whose length is eight sixths the width of the (square) area; such is the triangular firepit.

Circular firepit

49b (The width of the square area) being divided into eighteeen parts, the circular firepit should be drawn in such a way that it extends one part beyond (the sides of the square area).[30]

Hexagonal firepit

50 The width (of the square area) being divided into five parts, a circle is drawn whose diameter is more than that width by a fifth (in all); then intersecting circles (*matsya*) are drawn on each side and the hexagon results from the six lines joining (the six points thus determined).

Lotiform firepit

51 To make a firepit in the shape of a lotus the sage first draws a circle as above, then he draws another one in the centre of the first; then, starting from the centre, he arranges the elements of a lotus beginning with the receptacle.

Octagonal firepit

52 The width of the (square) area being divided into twenty-four parts, a circle is drawn which extends one part (beyond the sides of the area); then mediating lines are drawn from opposite sides (and bissectrices from facing corners); the octagon results from the joining, by eight lines (of the eight points thus determined).

Heptagonal firepit

53 The width of the square area having been divided into ten parts, a circle is drawn which extends one part (beyond each side of the square area); then a heptagon is drawn in that circle, the width of whose seven sides is thirty-three sixty-fourths the width of the square area.[31]

30. Thus, the diameter of circular fire-pit is 20/18 of the basic square width.

31. The result of that empirical method is to give to the side of the heptagon a value (side of basic square x 0,5126), very near to that obtained through trigonometry (0,5196).

[पञ्चाश्रकुण्डम्]

व्यासे सप्तांशेंऽशकं न्यस्य बाह्ये
वृत्तं भ्राम्यं क्षेत्रतारे युगांशे ।
पट्टायामं त्रिप्रभागैरनेन
पञ्चाश्रं स्यात् पञ्चसूत्रप्रयोगात् ॥ ५४$\frac{१}{२}$ ॥
तत्तद्धेयोपात्तभागेषु तत्तद्-
भागं कृत्वा प्रागिवैकैकभागे ।
[78]न्यूनाधिक्येनाश्र[79]नाहस्य तुल्यं
युक्त्या धीमान् योजयेत् सर्वकुण्डम्[80] ॥५५$\frac{१}{२}$ ॥
भूते साङ्घ्रित्रिबीजं मुनिषु च नयनं षोडशेष्वंशयुक्तं
[81]सत्र्यङ्घ्र्येकं नवांशे शिवपदविहिते सार्धकं सैकभानौ[82] ।
[83]साङ्घ्र्येकं बीजमेवोदितमथ तिथिके षोडशांशैकहीनं
सप्ताधिक्ये दशांशे [84]नवदशपदकेऽष्टांशहीनं क्रमेण ॥ ५६$\frac{१}{२}$ ॥

[सिद्धम्]

तदेव [85]धाम्नामग्रे तु कर्तव्यं [86]चेन्मसूरकम् ॥ ५७ ॥
स्तम्भप्रस्तर[87] वर्गं च [88]प्रासादाङ्गसमं मतम् ।
एकद्वि[89]द्वारयुक्तं वा कुड्यं कुम्भलतान्वितम् ॥ ५८ ॥
एकद्वित्रिगुणस्तम्भव्यासं मध्ये तु भद्रकम्[90] ।
[91]तोरणाढ्यं सुरोपेतसर्वावयवशोभितम् ॥ ५९ ॥
धाम्नस्तु भित्तिविष्कम्भसमं वार्धार्धहीनकम् ।
त्रिभागैकविहीनं तद्भित्तिविष्कम्भमिष्यते ॥ ६० ॥
सान्तरालं सवेशं च सर्वेषां सद्मनां मुखे ।

78. E : न्यूनाधिक्यं नाभिनाधस्य तुल्यं
79. C : नाभस्त्य
80. E : कुण्डे
81. F : सूत्रैश्रैक-
82. A, C : सकहानौ
83. F : साप्येकं
84. E : नवपदविहिते
85. F : धाम्नामग्रे
86. E : च
87. C : कूटं for वर्गं
88. E : प्रासादांशसमावृतम्
89. F : द्वारसंयुक्तं कुण्डं
90. F : सभद्रकम्
91. A (var), C, F : तोरणाढ्यं गुहोपेत-; E : तोरणा-द्वयङ्गुलोपेतं

Pentagonal firepit

54 The width of the square area having been divided into seven parts, a circle is drawn which extends one part (beyond each side of the square); then a pentagon is drawn the width of whose five sides is three quarters the width of the square.[32]

55-56 [*This seems to give another method for drawing firepits.*][33]

Siddha type (cont.)

57-58 Otherwise, (if a pavilion of the *siddha* type) is placed in front of a temple, its base, pillars and entablature are like those of that temple; its base, pillars and entablature are like those of that temple; in this case there are one or two doors and the walls are decorated with *kumbalatā*.[34]

59 In the middle of the facade is a porch (whose projection) is equal to the diameter of the pillars, if it is not double or triple; (this porch) has archways in front of it and all its decorative elements bear divine images.

60-61a The thickness of the walls (of this pavilion) is equal to that of the main shrine or may be three quarters or two thirds of it.[35] (This pavilion), comprising porch and covered passage, may be found in front of all types of temple.

32. Thus the value obtained is of 0,525 against 0,529 (see note 31).

33. Verse 56 contains a series of ratios (1,75/5, 2/7, 5/16, 1,75/9, 1,5/3[?], 1,25/3[?], 15/15, 8/17, 8/19[?], of which we do not see the consistence.

34. *Kumbhalatā*: see 20.8 and 21.80b-81.

35. Cf. 19.8.

[पद्मकम्]

[92]चतुरश्रं चतुर्भक्त्या चतुर्द्वारसमन्वितम् ॥ ६१ ॥
मुखेऽमुखे द्विभक्त्यैकभक्त्या विस्तारनिर्गमम् ।
मध्यमस्तम्भकं त्यक्त्वैवोर्ध्वकूटं द्विभक्तिकम् ॥ ६२ ॥
षट्त्रिंशत्पादसंयुक्तं चतुस्सप्তाल्पनासिकम् ।
[93]सोपानं स्याच्चतुर्दिक्षु [94]लाङ्गलाकारभित्तिकम् ॥ ६३ ॥
[95]पञ्जरैरष्टभिर्युक्तं पद्मकं पद्मकप्रभम्[96] ।
[97]स्नानार्थं तैतिलानां तु प्रासादाभिमुखे मतम् ॥ ६४ ॥
तदेवैकाननोपेतं मध्याङ्गणसमन्वितम् ।
[98]यागादिकर्मयोग्यं स्यादिष्टतो दिशि वारणम् ॥ ६५ ॥

[भद्रकम्]

भद्रकं [99]पञ्चभागेन चतुरश्रसमाकृति[100] ।
[101]मध्ये कूटं त्रिभागेन [102]परितोंऽशेन मण्डपम् ॥ ६६ ॥
द्वात्रिंशत्पादसंयुक्तं चतुर्विंशतिनासिकम् ।
पञ्जरैरष्टभिर्युक्तं कुड्यं कुम्भलतान्वितम् ॥ ६७ ॥
चतुर्दिक्षु चतुर्द्वारं कर्णे लाङ्गलभित्तिकम् ।
मध्यमेऽङ्गणयुक्तं वा [103]त्रिभक्त्या विस्तृताङ्घ्रिकम् ॥ ६८ ॥
[104]धाम्नः स्थलसमं तस्य पङ्क्त्यष्टांशोनमेव वा ।
नृत्तमण्डपमेतत् स्यात् स्नानार्थं वा तदेव हि[105] ॥ ६९ ॥

[शिवम्]

षड्भक्ति [106]चतुरश्राभं मध्येऽष्ट[107]स्तम्भकूटकम् ।
द्विभक्तिविस्तृतं चैकभक्त्या निष्क्रान्त[108]वक्रकम् ॥ ७० ॥

92. C : omits 61b-62a
93. F : सोपानस्य चतुर-
94. E : कर्णलाङ्गलभित्तिकम्
95. E : पद्मैर
96. A, B, C, D, F : पद्मभद्रकम्
97. F : स्तानार्धं
98. E : दानादि-; F : स्नानादि-
99. E : पञ्चपादेन
100. E : समन्वितम्
101. E : omits 66b-67
102. F : परितोऽङ्गेन
103. F : त्रिभक्त्यापि व्रताङ्घ्रिकम्
104. D : यामं
105. D : तदेकृतः
106. D : चतुरश्राङ्गं; E : चतुरश्रं तु
107. F : स्तम्भसंयुतम्
108. E : संयुतम्

Padmaka type

61b-62 Square and four units wide, it has four doors. There is a porch in front, as behind, with a width of two units and a projection of only one. There are no pillars at the centre where there is (an inner court covered by) a lantern two units wide.[36]

63-64 It has thirty-six pillars[37] and twenty-eight small false dormer windows. There is a stairway on each facade and ploughshare walls at the corners.[38] There are eight big niches. Such is the pavilion called *padmaka* which is lovely as a lotus; it is most appropriate for gods' baths and should be placed in front of the temple.

65 It may however have but a single access; then it comprises an inner court open to the sky. In this case it is suitable for rites such as sacrifice and its access may be in whatsoever direction desired.

Bhadraka type

66 The *bhadraka* type is square and five units wide; there is a central court three units wide, covered by a lantern and surrounded by a portico[39] one unit wide.

67-68a It has thirty-two pillars and twenty-four false dormer windows; there are eight big niches and *kumbhalatā* decoration on the walls.[40] There is a door on each facade and ploughshare walls at the corners.

68b It may however also comprise an inner court open to the sky, three units wide and bordered by pillars.

69 This pavilion is on the same level as the temple but may also be lower by a tenth or an eighth. It is appropriate for the dance and for the bathing (of images).

Śiva type

70-72a It is square and six units wide. In the centre is an inner court covered by a lantern which rests on eight pillars. There is a forepart on each facade, two units wide and jutting out one unit. This pavilion has sixty

36. *Ūrdhvakūṭa*: see above note 24.
37. To obtain a total of 36 pillars, it is necessary to admit that there are four porches with three pillars each.
38. *Lāṅgalākārabhitti*: such walls replace the pillars at the corners of the pavilion; however the number of pillars as given here does not take into account that substitution.
39. *Maṇḍapa* = 'portico': see above note 1.
40. The *kumbhalatā* are probably on corner walls, while niches must be against the entablature (or above it).

[109]षष्ट्यङ्घ्रिकसमायुक्तं त्यक्तमध्यस्थपादकम् ।
चतुर्विंशतिनास्यङ्गं सर्वालङ्कारसंयुतम् ॥ ७१ ॥
[110]शिवाख्यं मण्डपं [111]सर्ववासे योग्यं सनातनम् ।

[वेदम्]

[112]सप्तांशचतुरश्राभं षष्ट्यङ्घ्रिकसमावृतम् ॥ ७२ ॥
नवभागेन तन्मध्ये कूटं वा [113]मण्डिताङ्गणम् ।
सद्वात्रिंशति[114]नास्यङ्गं चतुर्दिशि सवारणम् ॥ ७३ ॥
त्रिभागैकांशविस्तारनिर्गमं मुखभद्रकम् ।
मध्यरङ्गसमोपेतमिष्टदिग्गतभित्तिकम्[115] ॥ ७४ ॥
[116]आस्थानमण्डपं [117]चैतत् तैतिलानां महीभृताम् ।
अभिषेकादिकार्येषु योग्यं वेदमिति स्मृतम् ॥ ७५ ॥

[अलङ्कृतम्]

अष्टभक्त्या [118]युगाश्रं स्यादशीति[119]पादसंयुतम् ।
चतुर्भागोर्ध्वकूटं तु [120]द्विभागेन तु भद्रकम् ॥ ७६ ॥
[121]चतुर्दिशि चतुर्द्वारं पार्श्वे सोपानसंयुतम्[122] ।
सर्वालङ्कारसंयुक्त[123]मलङ्कृतमिति स्मृतम् ॥ ७७ ॥
तदेव जलपादं तु ब्रह्मस्थलमितीष्यते ।
परितो वारमेकांशं द्व्यंशेनावृतमण्डपम् ॥ ७८ ॥
[124]पूर्ववन्मुखभद्रं स्यादिष्ट[125]दिग्गतभद्रकम् ।
ब्रह्मस्थाने विधातव्यं ग्रामादीनां सनातनम् ॥ ७९ ॥

109. D : omits 71a; A, B : षट्षष्ट्यङ्घ्रिसमायुक्तं
110. E : शिलाख्यं
111. E : सर्वव्यासयोग्यं
112. D : omits 72b-73a
113. E : मण्डिका-
114. D : नासाभं
115. E : भद्रकम् for भित्तिकम्
116. D : आसन-; E : भूस्थान-
117. F : चैकतलानां महीभुजाम्
118. F : विशालं तत् instead of युगाश्रं स्यात्
119. E : स्तम्भ- instead of पाद-
120. E : द्विभागं तु
121. E : चतुर्दिक्षु
122. F : सोपानकं भवेत्
123. E : अलङ्कारं instead of अलङ्कृत
124. D : पूर्वा च
125. D : निर्गत

pillars but no central one and is decorated with twenty-four false dormer windows along with all necessary elements. It is named *śiva* and may be installed near any building whatsoever.

Veda type

72b-74a It is square and seven units wide. It has sixty pillars and, in the centre, an inner court three units wide, either covered by a lantern or open to the sky. Thirty-two false dormer windows adorn it. It has entrances on its four facades and a porch on its front facade, three units wide and projecting by one.

74b-75 There is a canopy in the middle and any one of the facades may be closed by a wall.[41] This pavilion is fitting for the audiences of gods and of kings and may also serve for rites such as consecration. It is called *veda*.

Alaṅkṛta type

76-77 It is square and eight units wide and has eighty pillars. There is a lantern covered inner court in the centre, four units wide. There is a porch two units (wide) on each facade as well as a door with a side stairway. This pavilion, endowed with all possible decoration, is called *alaṅkṛta.*

78-79 There may be a basin in the centre of this pavilion, surrounded by a one unit walkway and a two unit wide gallery.[42] The front porch is as given above and is placed on whichsoever facade desired. Such a pavilion is to be installed in the centre of a settlement such as a village.

41. That wall is probably behind the throne where king (or god) will be installed.

42. The renderings 'walkway' (*vāra*) and 'gallery' (*āvṛtamaṇḍapa*) are tentative; it is often difficult to see to which precise kind of pillared elements refer such terms, often used as if they were synonymous the ones to the others (cf. also *alinda, patha,* etc.). As regards houses, *vāra* often designates a lean-to verandah (which maybe called also *maṇḍapa, alindra*. . . . (See chapters 26 and 27).

[दर्भम्]

नवभक्ति[126]युतं सम्यक् [127]पङ्क्तिपङ्क्त्यङ्घ्रिकान्वितम् ।
[128]त्र्यंशैकविस्तृतं भद्रं चतुर्द्वारसमन्वितम् ॥ ८० ॥
[129]सोपानं प्रमुखे [130]तस्य कर्णे लाङ्गलभित्तिकम् ।
[131]नवरङ्गैरलङ्कुर्यात् [132]षडष्टैवाल्पनासिकम् ॥ ८१ ॥
नवब्रह्म सुपूज्यं तद् ग्रामवेश्मादिमध्यगम्[133] ।
सर्वालङ्कारसंयुक्तं [134]दर्भाख्यं [135]तन्मनोहरम् ॥ ८२ ॥

[कौशिकम्]

दशांशचतुरश्राभं सद्वादश [136]शताङ्घ्रिकम् ।
[137]नवकूटसमायुक्तमेकैकांशान्तरालकम् ॥ ८३ ॥
एतत् कौशिकमित्युक्तं चतुरश्रं [138]तु जातिकम् ।
[139]नन्दमेकानने भद्रं द्विमुखं भद्रकौशिकम् ॥ ८४ ॥
त्रिमुखं जयकोशं स्यात् पूर्णकोशं चतुर्मुखम् ।
[140]अधिष्ठानाङ्घ्रिवत् कर्णे लाङ्गलाकारभित्तिकम् ॥ ८५ ॥
सर्वालङ्कारसंयुक्तं [141]षडष्टैवाल्पनासिकम् ।

[कुलधारणम्]

एकादशविभागेन समं तु चतुरश्रकम् ॥ ८६ ॥
[142]परितो मण्डपं तस्य [143]बाह्ये भागेन कारयेत् ।
चतुष्कर्णे द्विभागेन चतुष्कूटसमन्वितम् ॥ ८७ ॥
[144]चतुर्दिग्द्वित्रिभक्त्या तु विपुलायतकोष्ठकम् ।

126. E : कृतं
127. D : शतवल्यङ्घ्रिका-
128. D : त्र्यांशे तु
129. D : शोभानां
130. D : भद्रं instead of तस्य
131. F : नवरङ्गैलङ्कार्यं
132. E : षडष्टैरल्प-
133. D : मध्यमम्
134. A, C : दर्पाख्यं; D, E : गर्भाख्यं
135. D : तु for तन्
136. F : शतपादकम्
137. F : omits 83b
138. E : द्विजातिकम्
139. E : मन्दमेकदशांशेन
140. F : अधिष्ठानादिवत् ; F : अधिष्ठानाङ्गवत्
141. E : षडष्टैरल्प
142. F : परितो मण्डपञ्चांशं बाह्ये तु प्रविधीयते
143. D : सर्व- instead of बाह्ये
144. F : चतुत्रिर्भक्त्या मध्यमे

Darbha type

80-81a It is (square), nine units wide and has one hundred pillars. There are foreparts, three units wide and projecting by one, as well as four doors with stairways in front and ploughshare walls at the corners.

81b-82 There are nine canopies and the decoration is made up of forty-eight small false dormer windows. The nine (sons of) Brahmā[43] are worshipped there and it should be situated in the middle of a palace or of a village. This pavilion, provided with all this decoration and of pleasing appearance, is called *darbha*.

Kauśika type

83 Square and ten units wide, it has a hundred and twelve pillars. It comprises nine inner courts covered by lanterns with intervals of one unit between them.

84-85a This *kauśika* pavilion is said to be *jātika* if (perfectly) square and *nanda* if it has a forepart on only one facade, *bhadrakauśika* if there is one on two of its facades, *jayakośa* if one on three facades and *pūrṇakośa* if one on all four.

85b-86a It has pillars and a base as well as ploughshare walls at the corners; it is endowed with all necessary elements and has forty-eight false dormer windows.

Kuladhāraṇa type (fig. 19)

86b- It is square, eleven units wide and surrounded on the outside by a one

43. The nine sons of Brahmā are sages (their number is sometimes said to be ten); their images are probably placed under the nine canopies.

त्रिभक्तिचतुरश्रं तु [145]मध्यरङ्ग्यूर्ध्वकूटकम् ॥ ८८ ॥
[146]कूटशालान्तरे [147]तस्य [148]क्रकरीकृतमार्गकम् ।
[149]जात्यादिमुखभद्राङ्गं सर्वावयवशोभितम् ॥ ८९ ॥
ऊर्ध्वे [150]सभाङ्गनीडाङ्गं प्रस्तरं नवबोधकम् ।
[151]विवृतं संवृतं वापि गुह्यागुह्यार्थमाचरेत् ॥ ९० ॥
[152]कुलधारणमित्युक्तं [153]समं तु चतुरश्रकम् ।

[सुखाङ्गम्]

भागैर्द्वादशभिर्युक्तं समं तु चतुरश्रकम् ॥ ९१ ॥
अष्टदिक्षु च मध्ये तु द्विभक्त्यैवोर्ध्वकूटकम् ।
[154]तत्तद्बाह्ये तु भागेन परितोऽलिन्द्रमिष्यते ॥ ९२ ॥
अङ्गणं वा सभास्थानं [155]कर्णे लाङ्गलभित्तिकम्[156] ।
चतुर्द्व्यंशेन विस्तारं निर्गमं स्याच्चतुर्दिश ॥ ९३ ॥
पार्श्वे सोपानसंयुक्तं पञ्जरैरष्टभिर्युतम् ।
षष्ट्युत्तरशतस्तम्भमाद्यङ्गे प्रविधीयते ॥ ९४ ॥
युक्त्या नास्यङ्गसंयुक्तं सुखाङ्गं नाम मण्डपम् ।

[सौम्यम्]

[157]सौख्यं [158]त्रयोदशांशेन चतुरश्रसमाकृति ॥ ९५ ॥
परितो मण्डपं द्व्यंशं भागेन [159]क्रकरीपथम् ।
त्रिभागं मध्यरङ्ग्यूर्ध्वकूटं सस्थूपि[160]नीव्रकम् ॥ ९६ ॥

145. D : मध्यरङ्ग्यर्ध-
146. E : कूटजालान्तेर
147. D : चैव
148. C, F : ककरी; D, E : कर्करी
149. D : जान्वादि-
150. A, B, C, D : सभाङ्गिनि प्राङ्गं
151. D : omits 90b
152. E : शूल-
153. E, F : सर्वयोग्यं सनातनम्
154. D : एतद्बाह्येन
155. D : कण्ठे
156. A (var), C, D : भित्तिके
157. F : सौख्यं त्रयोदशाङ्गं तु चतुरश्रं तु मण्डपम्
158. E : त्रयोदशांशैस्तु
159. C : ककरीपथम् ; D : कुक्करीवयम् ; F : ककरीत्रयम्
160. C : नीवृनम् ; E : निवृत्तम् ; A, B, C, D F : नीप्रकम्

88a unit wide gallery. There are square inner courts covered by lanterns two units wide, in the four corners, and elongated ones, two units wide and three long, in the middle of the four facades.

88b-89 There is a canopy in the middle surmounted by a lantern, square and three units wide. There are walkways crossing at right angles between the inner courts covered by lanterns. Foreparts are in *jāti*, or other modes;[44] this pavilion is decorated with all necessary elements.

90-91a Above, the entablature is adorned with aediculae and niches and there are nine *bodhaka*.[45] This building may or may not be closed (by walls) depending upon whether it is intended to conceal anything. This square pavilion is called *kuladhāraṇa*.

Sukhānga type

91b-
95a It is square and twelve units wide. There is an inner square court, two units wide and covered by a lantern, in each corner, in the middle of the four facades and in the centre.[46] There is a gallery one unit wide all around the outside. Inner courts may be open to the sky or covered by lanterns.[47] In the corners there are ploughshare walls and on each of the facades a forepart four units wide, projecting by two units and provided with a side stairway. This pavilion is endowed with eight large niches, its base supports a hundred and sixty pillars[48] and the number of small dormer windows is according to specific circumstance. This pavilion is called *sukhānga*.

Saukhya type[49]

95b-
96a The *saukhya* pavilion is square and thirteen units wide. There is a two unit wide portico all around as well as a walkway, one unit wide and with right angled turns.[50]

44. See above vv. 84-85a.
45. *Bodhaka* is perhaps a mistake for *bodhika*; in a muddled passage of chapter 31 (v. 58, see note ad loc.) is mentioned a '*bodhi*' which, according to context, seems to be the 'roof' of a processional chariot; thus the *bodhaka/bodhika* placed above the entablature could be upper decorative features looking like miniature roofs.
46. *Aṣṭadikṣu ca madhye*: 'at the eight directions and at the centre'.
47. *Sabhā*: cf. above note 24.
48. The number given here does not include the pillars of the outside gallery (*alindra*) arranged around the base of the pavilion (and not upon that base); see also v. 193.
49. A *saukhya* type pavilion of rectangular plan is described below (vv. 152b-155a).
50. The 'walkway' (*patha*) probably turns at right angles all around the gallery (*maṇḍapa*).

चतुष्कर्णे द्विभागेन [161]त्यक्तमध्याङ्घ्रिकूटकम् ।
दिक्षु द्वित्र्यंशविस्तारायामं कोष्ठचतुष्टयम् ॥ ९७ ॥
नन्दादिमुखभद्राङ्गमिष्टदिग्गत[162]कुड्यकम् ।
चतुरशीतिभिर्युक्त[163]शतस्तम्भसमन्वितम् ॥ ९८ ॥
सर्वालङ्कारसंयुक्तं देवद्विजमहीभृताम् ।

[गर्भम्]

[164]द्विःसप्तभक्तिविस्तारं समं तु चतुरश्रकम् ॥ ९९ ॥
द्विभक्त्या गर्भकूटं [165]स्यादेकांशालिन्द्रमावृतम् ।
एकांशमन्तरालं [166]स्यादप्रच्छन्नतलान्वितम् ॥ १०० ॥
[167]चतुष्कर्णे द्विभक्त्यैवमङ्गणं वोर्ध्वकूटकम् ।
द्विचतुर्विस्तृतायामं कोष्ठं वाङ्गणकं दिशि ॥ १०१ ॥
तेषां [168]बाह्ये तु भागेन परितोऽलिन्द्रमिष्यते ।
[169]इष्टदिक्कुड्यसंयुक्तमिष्टदिग्भद्रसंयुतम् ॥ १०२ ॥
साष्टद्विशतपादं [170]स्यादाद्यङ्गे [171]तु विधीयते ।
देवद्विजनरेन्द्राणां [172]गर्भाख्यं तन्मनोहरम् ॥ १०३ ॥

[माल्यम्]

त्रिःपञ्च[173]भक्तिविस्तारं समं तु चतुरश्रकम् ।
त्रिभागं मध्यरङ्ग्यूर्ध्वकूटं वाङ्गणमेव वा ॥ १०४ ॥
परितोऽलिन्द्र[174]मंशेन भागैकेनान्तरालकम् ।
[175]शेषं पूर्ववदुद्दिष्टं कोष्ठकं भागतोऽधिकम् ॥ १०५ ॥
[176]द्वात्रिंशद्द्विशतं पादमाद्यङ्गे प्रविधीयते
सर्वालङ्कारसंयुक्तं [177]माल्याख्यं मण्डपं भवेत् ॥ १०६ ॥

161. E : युक्त्यमर्धाङ्घ्रिकूटकम्
162. F : भित्तिकम् ; D : भद्रकम्
163. E : चतुः instead of शत
164. A, C, F : द्विःसप्तभित्ति; E : द्विःसप्तपङ्क्ति
165. A : स्यादेकाशा-
166. E : स्यादप्रच्छन्न-
167. D : चतुष्कण्ठे
168. E : बाह्येन
169. D : इष्टदिक्कूट-
170. D : स्यात्कूटाङ्गे; E : स्यात्त्वाद्यङ्गे
171. E, F : प्रविधीयते
172. F : दर्भाख्यां
173. F : भित्ति
174. F : अंशं भागेनैव
175. F : omits 105b; D : एतच्छेषवदुद्दिष्टं
176. F : द्वात्रिंशत्त्रिशलं
177. E : मालाख्यं

96b-97 The canopy in the centre is surmounted by a lantern which is three units wide and has a roof with a finial.[51] There is an inner court without a central pillar and covered by a two units wide lantern in each corner and an elongated one, two units wide and three long in the middle of each facade.

98-99a Foreparts are in *nanda* mode . . . etc.[52] The building may be closed by a wall on whichever side desired; it is provided with a hundred and eighty-four pillars. Endowed with all the necessary elements, it is fitting for gods, brahmins and kings.

Garbha type

99b-
100 It is square and fourteen units wide. There is a two units wide central inner court covered by a lantern[53] and surrounded by a gallery one unit wide; there is a one unit passage around it, open to the sky.

101-
102a In the corners are two unit wide inner courts covered or not by lanterns; in the middle of the four sides there are elongated inner courts two units wide and four long, covered or not by lanterns. A one unit wide portico borders these courts all around.

102b-
103 Whichsoever side desired may be closed by a wall, and a forepart may be arranged on the preferred facade. The base supports two hundred and eight pillars. This pavilion with its pleasant appearance is fitting for gods, brahmins and kings and is named *garbha*.

Mālya type

104-
105a It is square and fifteen units wide. At its centre is to be found either a canopy covered by a lantern or an inner court open to the sky; both are three units wide and surrounded by a one unit wide portico which is bordered by a corridor, also one unit wide.

105b-
106 Everything else is to be arranged as in the preceding case but the elongated covered inner courts are to be one more unit (long). There are two hundred and thirty-two pillars on the base. This pavilion, provided with all necessary elements, is called *mālya*.

51. *Sasthūpinīvraka*: *nīvra* (eave of the roof) seems in the present case to designate the roof itself.

52. See above v. 84-85a: that pavilion must have at least one forepart and may have more.

53. *Garbhakūṭa*: see above note 24; however there is perhaps a pun on the name (*garbha*) given to that type of pavilion.

[माल्याद्भुतम्]

माल्याद्भुतं समाश्रं तु भागैः षोडशभिर्युतम् ।
द्विभक्त्यैवोर्ध्वकूटं तु भागेनालिन्द्रमावृतम्[178] ॥ १०७ ॥
द्व्येकभक्त्या मुखे भद्रं कर्णे लाङ्गलभित्तिकम्[179] ।
पार्श्वे सोपानसंयुक्तं [180]चित्रप्रस्तरसंयुतम् ॥ १०८ ॥
[181]तद्बहिर्द्व्यंशमानेन जलपादं समन्ततः[182] ।
तद्बाह्ये तु चतुर्भक्त्या परितो मण्डपं भवेत् ॥ १०९ ॥
द्विभक्तिचतुरश्राभमेकांशं व्यवधानकम्[183] ।
द्विरष्टाङ्गणं तन्मध्ये [184]परितः प्रविधीयते ॥ ११० ॥
कर्णे [185]लाङ्गलकुड्यं स्यादूर्ध्वे हाराभिमण्डितम् ।
[186]चतुर्द्विभक्तिविस्तारनिर्गमं दिक्षु भद्रकम् ॥ १११ ॥
[187]पार्श्वे सोपानसंयुक्तं सर्वालङ्कारसंयुतम् ।
देवद्विजनरेन्द्राणां चतुरश्रं द्विरष्टधा ॥ ११२ ॥
[188]इत ऊर्ध्वं द्विपार्श्वैकवृद्ध्या द्वात्रिंशदंशकम् ।
विस्तारं चतुरश्राभं मण्डपं कारयेद् बुधः ॥ ११३ ॥
[189]विवृतं संवृतं वापि कुड्यस्तम्भं प्रयोजयेत् ।
यथायुक्ति यथाशोभं तथा कुर्याद् विचक्षणः ॥ ११४ ॥
एतेषामायताश्राभं मण्डपं प्रविधीयते ।

[धनम्]

त्रिभक्तिविस्तृतं तस्माद् द्विभक्त्याधिकमायतम् ॥ ११५ ॥
पुरतो वारमेकांशं त्रिरष्टाङ्घ्रिसमन्वितम्[190] ।
विंशान्नास्यङ्गसंयुक्तं [191]धनाख्यं तद्धनावहम् ॥ ११६ ॥

178. F : इष्यते instead of आवृत्तम्
179. F : कुड्यकम्
180. E : चित्त-
181. F : तद् बहिर्जलपादं च त्र्यंशमानसमन्ततः; end of the chapter is missing in D.
182. E : समं तु तत्
183. E : एकांशेन त्ववधानकम्
184. E : परितं
185. F : लाङ्गलमुख्यं
186. A, B, C : चतुर्द्विभित्ति; E : द्विचतुर्भक्ति-
187. F : omits verses 112a-114a
188. E : तत्तदूर्ध्वे
189. E : विवृतं विवृतं
190. F : समायुतम्
191. E : धामदाख्यं धनावहम् ; F : धनदाख्यं धनावहम्

Mālyādbhuta type

107-108 The *mālyādbhuta* pavilion is square and sixteen units wide. There is a two unit wide inner court at its centre covered by a lantern and surrounded by a one unit wide portico. (This portico) is preceded by a front porch, two units wide and projecting by one and there are ploughshare walls at the corners and stairways on the side; the entablature is decorated (?).[54]

109-110 There is an open waterduct all around which is two units wide and bordered on its outside by a four unit wide portico; sixteen two unit wide inner courts are arranged in this portico; they are square and are divided by one unit intervals.

111-112a There are ploughshare walls at the (exterior) corners and above a decoration of dwarf-galleries.[55] There is a forepart, two units wide, projecting by one and provided with a side stairway, on each of the four facades of this pavilion which is to be endowed with all necessary elements.

112b-114 These are the sixteen types of square pavilions fit for gods, brahmins and kings. The well advised man may build square pavilions up to thirty-two units wide, starting from the figures given above and adding a unit to each extremity each time. The sage gives the pavilion walls or porticoes according to whether it is open or closed and taking into consideration the specific circumstances and the appearance desired.

115a The rectangular plan pavilions are now presented.

Dhana type

115b-116 It is three units wide and its length is two units more than that. It comprises a one unit wide entrance (*vāra*) in front and has twenty-four pillars and twenty false dormer windows. It is called *dhana* and is wealth bestowing.[56]

54. Or: 'the entablature may be of any type' (*citraprastara*).

55. *Hārā*: see above chapter 19 note 28; in the present case dwarf galleries make up a continuous decoration, without being interrupted by aediculae.

56. "It is called Wealth and is wealth bestowing'.

[सुभूषणम्]

[192]विस्तारं चतुरंशैस्तु तस्माद् द्व्यंशाधिकायतम् ।
मण्डपं परितो भक्त्या शेषमङ्गणकं भवेत् ॥ ११७ ॥
द्विभक्तिविस्तृतं चैकभक्त्या तन्मुखभद्रकम् ।
[193]चतुरष्टाङ्घ्रिसंयुक्तमाद्यङ्गेषु बहिर्बहिः ॥ ११८ ॥
सर्वालङ्कारसंयुक्तं [194]सुभूषणमिति स्मृतम् ।

[आहल्यम्]

पञ्चरक्त्या विशालं तु तस्माद् द्व्यंशाधिकायतम् ॥ ११९ ॥
[195]मण्डपं परितोंऽशेन शेषं कूटं तु वाङ्गणम् ।
[196]त्रिभक्तिविस्तृतं चैकभक्त्या तन्मुखभद्रकम् ॥ १२० ॥
आद्यङ्गमष्टपञ्चाङ्घ्रिसंयुक्तं तद् विचित्रकम् ।
सर्वालङ्कार[197]संयुक्तमाहल्यं [198]सर्वदेशिकम् ॥ १२१ ॥

[स्रुगाख्यम्]

षड्भक्तिविस्तृतं तस्माद् द्विभक्त्यधिकमायतम् ।
[199]चतुर्द्विभक्तिकं दैर्ध्यव्यासमध्ये सभोदयम् ॥ १२२ ॥
परितो मण्डपं द्व्यंशमिष्टदिङ्मुखभद्रकम्[200] ।
षष्ट्यङ्घ्रियुतमाद्यङ्गं युक्त्या नास्यङ्गसंयुतम् ॥ १२३ ॥
सर्वालङ्कारसंयुक्तं [201]स्रुगाख्यं [202]तन्मनोहरम् ।

[कोणम्]

सप्तभक्त्या विशालं [203]तु तस्माद् द्व्यंशाधिकायतम् ॥ १२४ ॥
त्रिभक्तिविस्तृतं पञ्चभक्तिदैर्ध्यं सभाङ्गणम् ।

192. F : omits verse 117
193. E : चतुरष्टांशःसंयुतं
194. E : स्वभूषणामिति
195. F : omits 120a
196. F : त्रिपञ्चभित्तिविस्तारदैर्घ्यमध्ये सभोदयम्
197. A : संयुक्तं मङ्गल्यं
198. F : मण्डपं भवेत्
199. E : द्विचतुर्
200. E : गलभद्रकम्
201. C : स्रगाख्यं; E : सुराङ्गाख्यं; I : स्रभाङ्गाख्यं
202. F : तु instead of तद्
203. E : तु तत्तद् विंशाधिकायतम्

Subbhūṣaṇa type

117- It is four units wide and two more than that in length. It comprises a
119a one unit wide gallery on its periphery and the remaining space (in the centre) is occupied by an inner court. The front porch is two units wide and projects by one. There are thirty-two interior and exterior pillars on its bases (?).[57] It is provided with all necessary elements and is called *subbhūṣaṇa*.

Āhalya type

119b- It is five units wide and two more than that in length. It comprises a
120 one unit wide gallery on its periphery and the remaining space (in the centre) is occupied by an inner court covered or not by a lantern. Its front porch is three units wide and projects by one.

121 Its profusely decorated base supports forty pillars. Provided with all necessary elements it is called *āhalya* and it is appropriate under all circumstances.

Sruga type

122- It is six units wide and two more than that in length. There is a lantern
124a covered court in the centre, four units long and two wide; there is a two unit wide gallery all around and the front porch is arranged on the facade desired. Its base supports sixty pillars and the number of false dormer windows is according to specific circumstance. This attractive building, provided with all necessary elements, is called *sruga*.

Koṇa type

124b- It is seven units wide and two more than that in length. There is a

57. *Ādyaṅgeṣu*: we do not understand why *ādyaṅga* (= *adhiṣṭhāna*) is in the plural, unless it is an indication that pavilion main body, porch and surrounding gallery have each a specific base.

परितो मण्डपं द्व्यंशमिष्टदिग्गतभित्तिकम् ॥ १२५ ॥
त्रिभक्तिविस्तृतं भागनिर्गमं मुखभद्रकम् ।
युक्त्या नास्यङ्गसंयुक्तं द्विसप्तत्यङ्घ्रिकान्वितम् ॥ १२६ ॥
सर्वालङ्कारसंयुक्तं [204]कोणाख्यं मण्डपं भवेत् ।

[खर्वटम्]

अष्टभक्त्या विशालं तु तस्माद् द्व्यंशाधिकायतम् ॥ १२७ ॥
द्विचतुर्भाग[205]विस्तारायामं मध्ये जलस्थलम् ।
परितोऽलिन्द्रमेकांशं बाह्ये द्व्यंशेन मण्डपम् ॥ १२८ ॥
त्यक्तमध्याङ्घ्रिसंयुक्तमिष्टदिग्गताभित्तिकम् ।
साष्टषष्ट्यङ्घ्रिसंयुक्तं पूर्ववन्मुखभद्रकम् ॥ १२९ ॥
प्रमुखे वारमेकांशं [206]मुखं सोपानसंयुतम् ।
नानालङ्कारसंयुक्तं सुरादीनां तु खर्वटम् ॥ १३० ॥

[श्रीरूपम्]

[207]नवभक्तिविशालं तु तस्माद् [208]द्व्यंशाधिकायतम् ।
[209]एकत्र्यंशं तु विस्तारायामं मध्ये जलस्थलम् ॥ १३१ ॥
परितोऽलिन्द्रमेकांशं बाह्ये द्व्यंशेन मण्डपम् ।
[210]त्यक्तमध्याङ्घ्रिसंयुक्तं बाह्ये [211]वारं तु भागतः ॥ १३२ ॥
षण्णवत्यङ्घ्रिसंयक्तं यथेष्टं द्वारभित्तिकम् ।
[212]वारयुक्तमवारं वा पूर्ववन्मुखभद्रकम् ॥ १३३ ॥
नानावयवसंयुक्तं नाम्ना श्रीरूपमिष्यते ।

[मङ्गलम्]

पङ्क्तिभागविशालं तु तस्माद् द्व्यंशाधिकायतम् ॥ १३४ ॥
द्विचतुर्भागविस्तारायामं मध्ये सभोदयम् ।

204. A, C : द्रोणाख्यं
205 E : विस्तारं मध्ये जलकं स्थलम्
206. E : मुखे
207. F : नवपञ्चविशालं
208. E : विंशाधिकायतम्
209. E : एकांशत्रिंशविस्तारायामं
210. E : त्यक्तमध्यमपादं तु
211. F : भागं तु वारकम्
212. E : परायक्तं परावाम-

127a lantern covered court in the centre, five units long and three wide. There is a two unit gallery all around but any facade may, if so wished, be closed by a wall. The front porch is three units wide and projects by one. The number of false dormer windows varies according to specific circumstance but there should be seventy-two pillars. Provided with all necessary elements this pavilion is called *koṇa*.

Kharvaṭa type

127b-128a It is eight units wide and two more than that in length. In the centre there is a basin, two units wide and four long and surrounded by a one unit wide portico.

128b-130 On the periphery there is a gallery which is two units wide and without median row of pillars.[58] Any of the faces may be closed by a wall. There are sixty-eight pillars and a forepart as given above. The one unit wide entrance is on the front facade and is preceded by a stairway. This pavilion, called *kharvaṭa*, is provided with all necessary elements and is meant for gods (brahmins and kings).

Śrīrūpa type

131-132 It is nine units wide and two more than that in length. In the centre is a two units wide, three unit long basin surrounded by a one unit wide portico. All around there is a two unit wide gallery without a median row of pillars; it is bordered by a one unit wide walkway.

133-134a There are ninety-six pillars; walls and entrances are to be arranged according to circumstance. There may or may not be a walkway and the porch is as given above. Provided with all the necessary elements, this pavilion is called *śrīrūpa*.

Maṅgala type

134b- It is ten units wide and two more than that in length. In the centre it

58. In the gallery, actual intercolumniation is double that it is elsewhere.

परितोऽलिन्द्रमेकांशं भागेन जलपातनम् ॥ १३५ ॥
तद्बाह्ये द्व्यंशमानेन परितो मण्डपं भवेत् ।
स्तम्भं कुड्यं [213]मुखं भद्रं यथेष्टं परिकल्पयेत् ॥ १३६ ॥
अथवा मध्यकूटं चाप्यलिन्द्रं [214]चापि पूर्ववत् ।
जलस्थलं विना [215]सर्वं मण्डपं परिकल्पयेत् ॥ १३७ ॥
[216]द्विभक्त्या चतुरश्रं तु षट्कूटं पार्श्वयोर्मतम् ।
द्विचतुर्भागविस्तारदैर्घ्यं कोष्ठं मुखेऽमुखे ॥ १३८ ॥
[217]कर्णे लाङ्गलकुड्यं वा परितः कुड्यमेव वा[218] ।
विवृतं संवृतं वाऽपि स्तम्भं [219]तत्रैव योजयेत् ॥ १३९ ॥
सर्वावयवसंयुक्तं मङ्गलाख्यं तु मण्डपम् ।
[220]अष्टावेतानि चोक्तानि देवद्विजमहीभृताम् ॥ १४० ॥
[221]पूर्वोक्तचतुरश्रात्तु भक्त्यैकया विवर्धनात् ।
यावद् द्विगुणमायामं [222]तावद् दैर्घ्यं प्रयोजयेत् ॥ १४१ ॥
[223]स्तम्भ[224]कुड्यादिकं सर्वमलङ्कारं च तत्ततः ।
[225]यथारुचि यथाशोभं तथा कुर्याद् विचक्षणः ॥ १४२ ॥
अष्टावायतयुक्तानि वक्ष्यन्ते वैश्यशूद्रयोः ।

[मार्गम्]

द्विभक्तिविस्तृतं चैव विस्तारद्विगुणायतम् ॥ १४३ ॥
त्रिःपञ्चाङ्घ्रिसमायुक्तं द्व्यंशैकं मुखभद्रकम् ।
पार्श्वे सोपानसंयुक्तं [226]नासिकाख्यैरलङ्कृतम् ॥ १४४ ॥
इष्टदिङ्मुखसंयुक्तं [227]मार्गाख्यं मण्डपं मतम्[228] ।

213. E : मुखे
214. F : वापि
215. E : धाममण्डपं
216. F : omits verse 138
217. E : adds after 138: कर्णे लाङ्गलकूटं चाप्यलिन्द्रं चापि पूर्ववत्
218. F : स्यात्
219. F : कुड्यं प्रयोजयेत्
220. E : अष्टादशोन
221. E : पूर्वोक्तचतुरश्रं भक्त्यैकैकविवर्धनात्
222. E : तावद् वै गुणदैर्घ्यकम्
223. F : omits 142a
224. E : कुड्याधिकं
225. F : यथायुक्त्या यथाशोभमलङ्कारं यथोचितम्
226. E : नासिकाद्यैर्
227. E : मर्त्याख्यं; F : ममाख्यं
228. E : भवेत्

136 comprises an inner court two units wide and four long, covered by a lantern and surrounded by a portico one unit wide; this portico is bordered by an open waterduct, one unit wide. There is a two unit wide gallery all around; pillars, walls and foreparts are to be arranged according to circumstance.

137- There may also be an inner court at the centre covered by a lantern
138 and surrounded by a portico as above, but there is no duct. The rest of the plinth area is occupied by the gallery which is topped by six square two unit wide lanterns on the sides and by one, which is four units long and two wide, at both the front and the back.

139- There are ploughshare walls in the corners but this pavilion may be
140a either closed and surrounded by walls or open and surrounded by pillars. It is provided with all necessary elements and is named *maṅgala*.

140b- Such are the eight rectangular pavilions intended for gods, brahmins
142 and kings. Starting from the above-mentioned plans and adding a unit each time to their length until it is double the width, the well advised man may build pavilions which he provides with columns, walls and all necessary elements, taking into consideration the specific circumstance and the appearance sought.

143a Now the eight types of rectangular pavilions suitable for vaiśya and śūdra are described.

Mārga type

143b- It is two units wide and twice as long. It has fifteen pillars and a front

[सौभद्रम्]

त्रिभक्तिविस्तृतं तस्य विस्तारद्विगुणायतम् ॥ १४५ ॥
चतुःसप्ताङ्घ्रिसंयुक्तं भक्त्या वारं तु तन्मुखे ।
[229]द्विभक्तिविस्तृतं भक्त्या निर्गमं मुखभद्रकम्[230] ॥ १४६ ॥
युक्त्या [231]नास्यङ्घ्रिसंयुक्तं सौभद्रं तन्मनोहरम् ।

[सुन्दरम्]

चतुर्भक्त्या विशालं तु तस्माद् द्व्यंशाधिकायतम् ॥ १४७ ॥
[232]द्विचतुर्विस्तृतायामं [233]कूटं मध्ये तु वाङ्गणम् ।
[234]द्वात्रिंशाङ्घ्रिसमायुक्तं भक्त्या तन्मुखभद्रकम् ॥ १४८ ॥
युक्त्या नास्यङ्घ्रिसंयुक्तं सुन्दराख्यं तु मण्डपम् ।

[साधारणम्]

पञ्चभक्त्या विशालं तु तस्माद् वेदांशमायतम् ॥ १४९ ॥
द्विभक्तिविस्तृतं त्र्यंशदैर्घ्यं पार्श्वेऽङ्कणद्वयम् ।
षट्पञ्चाशद् भवेत् पादं वारमेकेन तन्मुखे ॥ १५० ॥
त्रिभक्तिविस्तृतं चैकभक्त्या तन्मुखभद्रकम् ।
[235]प्रमुखे तस्य सोपानं सर्वतः कुड्यसंयुतम् ॥ १५१ ॥
[236]युक्त्या [237]नास्यङ्गसंयुक्तं साधारणमिति स्मृतम् ।

[सौख्यम्]

[238]षड्भक्तिविस्तृतं तस्मात् [239]त्रिभक्त्याधिकमायतम् ॥ १५२ ॥
द्विपञ्चभाग[240]विस्तारायामं मध्ये सभोदयम् ।

229. F : त्रिभक्ति-
230. E : मुनिभद्रकम्
231. F : नास्यङ्गं
232. E : द्वित्र्यंशविस्तृतायामं
233. C : कूटमध्ये
234. E : चतुःसप्ताङ्घ्रि
235. E : प्राङ्मुखे
236. E : भक्त्या
237. F : नास्यङ्घ्रि
238. F : षड्भित्ति
239. F : द्विभक्त्या-
240. E : विंस्तारदैर्घ्यं

145a porch, two units wide with a projection of one and provided with a lateral stairway. It is decorated with false dormer windows. Its front facade is orientated in the desired direction. This pavilion is called *mārga*.

Subhadra type

145b-
147a It is three units wide and twice as long as wide. It has twenty-eight pillars and a one unit wide walkway on the front facade; its porch is two units wide and projects by one; pillars and false dormer windows are arranged in accordance with circumstance. This pleasing building is called *saubhadra*.

Sundara type

147b-
149a It is four units wide and two more than that in length. It comprises a central court, two units wide and four long, which may or may not be covered by a lantern. It is endowed with thirty pillars and a porch (the projection of which) is one unit. This type of pavilion, its pillars and false dormer windows arranged according to circumstance, is called *sundara*.

Sādhāraṇa type

149b-
152a It is five units wide and four units longer than that. It comprises two juxtaposed inner courts, open to the sky and two units wide and three long. Endowed with fifty-six pillars, it has a one unit wide walkway on the front facade. Its porch, three units wide and projecting by one, is preceded by a stairway. This pavilion, which is surrounded by walls and whose false dormer windows are arranged according to circumstance, is called *sādhāraṇa*.

Saukhya type[59]

152b- It is six units wide and three more in length. There is a central court,

59. A square *saukhya* pavilion has already been described (vv. 95b-99a).

परितो [241]मण्डपं द्व्यंशं वारं भक्त्या तु तन्मुखे ॥ १५३ ॥
पुर्ववन्मुखभद्रं तु [242]नासिकाख्यैरलङ्कृतम् ।
षष्ट्यङ्घ्रिकसमायुक्तं सर्वावयवसंयुतम् ॥ १५४ ॥
नाम्ना [243]सौख्यमिति प्रोक्तं सर्वेषां तु सनातनम् ।

[ईश्वरकान्तम्]

सप्तभक्त्या विशालं तु तस्माद् वेदांशमायतम् ॥ १५५ ॥
त्रिभागचतुरश्रं तु मध्ये कूटं तु वाङ्गणम् ।
तद्बाह्ये भागमानेन परितोऽलिन्द्रमिष्यते ॥ १५६ ॥
द्विपञ्चविस्तृतायामं पार्श्वयोरङ्गणद्वयम् ।
बाह्ये मण्डपमेकांशं परितः कल्पयेद् बुधः ॥ १५७ ॥
[244]त्रिभक्त्यैकेन विस्तारनिर्गमं मुखभद्रकम् ।
चतुराशीतिकं पादमाद्यङ्गे प्रविधीयते ॥ १५८ ॥
प्रमुखे वारमेकांशं [245]नानावयवशोभितम् ।
सर्वालङ्कारसंयुक्तमेत[246] दीश्वरकान्तकम् ॥ १५९ ॥

[श्रीभद्रम्]

अष्टभक्त्या विशालं तु तस्मात् पूर्ववदायतम् ।
द्विभक्ति चतुरश्रं तु मध्ये कूटं तु वाङ्गणम् ॥ १६० ॥
तद्बाह्ये भागमानेन परितोऽलिन्द्रमिष्यते ।
पूर्ववत् पार्श्वयोः कूटं द्व्यंशेनाधिकमायतम् ॥ १६१ ॥
द्विभक्त्या मण्डपं बाह्ये परितः [247]कल्पयेद् बुधः ।
[248]चतुर्द्विभक्तिविस्तारनिर्गमं मुखभद्रकम् ॥ १६२ ॥
दशाधिकशतस्तम्भमाद्यङ्गे प्रविधीयते ।
सर्वालंकारसंयुक्तं श्रीभद्रं सर्वयोग्यकम् ॥ १६३ ॥

241. C : मण्डपद्व्यंशवारं
242. F : नासिकाद्यै
243. F : सौम्यमिति
244. E : सत्रिभक्त्यैकविस्तार-
245. E : नाम्ना
246. E : तन्निर्गतकान्तकम्
247. C : कारयेद बुधः; E : प्रविधीयते
248. F : द्विचतुर्भित्ति

153 two units wide and five long, covered by a lantern, and surrounded by a two unit wide portico. On the front is a one unit wide walkway.

154- The porch is as has been given above and is decorated with false
155a dormer windows; there are sixty pillars. A pavilion provided with all these elements is called *saukhya* and is fitting for all.

Īśvarakānta type (fig. 20)

155b- It is seven units wide and four units more than that in length. There is
157a a central square court three units wide which may or may not be covered by a lantern and is surrounded by a one unit wide gallery. On both sides of this, is a court open to the sky, two units wide and five long.

157b- The sage is to arrange a one unit wide portico all around. The front
159 porch is three units wide and has one unit of projection. The base supports eighty-four pillars and there is a one unit wide walkway on the front facade. This pavilion which may be decorated in various ways and which comprises all necessary elements is named *īśvarakānta*.

Śrībhadra type

160- It is eight units wide and its length is calculated as above.[60] In the
161 centre there is a two unit wide square court, which may or may not be covered by a lantern and which is surrounded by a portico, one unit wide; on both sides of this, as above, are two courts covered by lanterns, their length being, however, two units more than in the above case.

162- A two unit wide gallery is arranged all around by the man of discern-
163 ment. The porch is four units wide and projects by two. The base supports one hundred and ten pillars. This pavilion, provided with all these elements and suitable in all circumstances, is named *śrībhadra*.

60. Four units are to be added to the width (cf. v. 155b).

[सर्वतोभद्रम्]

[249]नवभक्त्या विशालं तु तस्मात् पूर्ववदायतम् ।
त्रिभक्तिचतुरश्रं तु [250]मध्ये कूटं [251]तु वाङ्गणम् ॥ १६४ ॥
तद्बाह्ये भागमानेन परितोऽलिन्द्रमिष्यते ।
द्विपञ्चभक्ति[252]विस्तारदैर्घ्यं पार्श्वेऽङ्गणद्वयम् ॥ १६५ ॥
परितो मण्डपं द्व्यंशं तद्बाह्ये योजयेद्बुधः ।
पञ्चद्व्यंश[253]विशालायामेन भद्रं मुखेऽमुखे ॥ १६६ ॥
[254]त्र्यंशैकविपुलं दैर्घ्यं पार्श्वयोर्भद्रकद्वयम् ।
कर्णे लाङ्गलवत् कुड्यं विवृतस्तम्भसंयुतम् ॥ १६७ ॥
साष्टाविंशच्छतं पादमाद्यङ्गे प्रविधीयते ।
यथायुक्ति यथायोगं तथा [255]युञ्जीत बुद्धिमान् ॥ १६८ ॥
सर्वतोभद्रकं नाम्ना सर्वालङ्कारसंयुतम् ।
एतान्यदि सुरादीनां योजयेत् [256]तु विचक्षणः ॥ १६९ ॥

[मण्डपमुखायामः]

मण्डपानां तु विस्तारादायामं प्रविधीयते ।
जातिरूपं तु पूर्वोक्तं [257]छन्दमेकं द्विभक्तिकम् ॥ १७० ॥
विकल्पं त्र्यंशकं प्रोक्तमाभासं चतुरश्रकम् ।
दण्डकं स्वस्तिभद्रं च पद्मं [258]क्रकरभद्रकम् ॥ १७१ ॥
षण्मुखं लाङ्गलं मौलिं [259]जातिनामानुसारतः ।
प्रपामण्डपजातिस्तु युक्तितः पादसंयुता ॥ १७२ ॥

[पुनः मण्डपभेदाः]

[260]गृहविन्यासरङ्गाङ्गं तदुक्तं गृहमण्डपम् ।
[261]प्रासादगर्भनालीवत् सालिन्द्राङ्गविशेषतः ॥ १७३ ॥

249. E : नवपङ्क्त्या
250. F : तस्माद् वेदांशमायतम्
251. E : नवाङ्गनम्
252. C : विस्तारं
253. E : विशालायामेक-
254. E : सत्र्यंशविपुलं दैर्घ्यं; F : त्र्यंशकायतविपुलं
255. F : योज्यं विचक्षणैः
256. C : तद् विशेषतः
257. F : चन्द्रमेकं
258. C, E, F : ककरभद्रकम्
259. F : जातिनामनुसारिभिः
260. E : तरविन्यासरङ्गाभा तदुक्ता गृहमण्डपम्
261. E : प्रासादगर्भनालीसालिद्रकांशं विशेषतः

Śarvatobhadra type

164-166a It is nine units wide and its length is calculated as above.[61] There is a square court in the centre, three units wide, covered or not by a lantern and surrounded by a one unit wide portico; on either side of this is a court open to the sky, two units wide and five long. The sage arranges a two unit wide gallery all around.

166b-168a There is a forepart in front and behind, five units wide and two deep; the foreparts on the sides are three units wide and one deep. There are ploughshare walls in the corners but elsewhere the pavilion is bordered by pillars and the base supports one hundred and twenty-eight of these in all.

168b-169a This pavilion, named *śarvatobhadra* and which is endowed with all necessary elements is arranged by the sage according to circumstance and to appearance sought.

169b This is the way in which the discriminating ṃan is to construct pavilions suitable for gods etc. . . .

Length of pavilions

170-171a The method for calculating the length of pavilions from their width is now indicated: the *jāti* mode is that which was used above;[62] in *chanda* mode the length is one unit more than the width; in *vikalpa* mode it is two more and in *ābhāsa*, three.

171b-172 The quadrangular plans *daṇḍaka*, *svastibhadra*, *padma*, *krakarabhadra*, *ṣaṇmukhā*, *lāṅgala* and *mauli* are in *jāti* mode. Light buildings and pavilions built in *jāti* mode have pillars arranged to meet the specific case.

Other kinds of pavilions

173- A pavilion comprising elements peculiar to a house, having the plan

61. See preceding note.
62. See note 60.

[262]अधिष्ठानादिवर्गाढ्यं प्रासादाकारमण्डपम् ।
प्रासादगृहसाङ्गाङ्गं गृहप्रासादमण्डपम् ॥ १७४ ॥
मण्डपोपरि भूमिश्चेन्मालिकामण्डपं मतम् ।
इष्टकाभिः शिलाभिर्वा दारुभिर्दन्तलोहकैः ॥ १७५ ॥
सर्वत्र द्रव्यजातीनां [263]मिश्रं मिश्रं विशेषितम् ॥ १७५½ ॥

[जलक्रीडामण्डपम्]

सायतं [264]तु चतुरश्रकं जलक्रीडयान्वितमथापि मण्डपम् ।
एकभौमकमनेकभौमकं योजनीयमवनीपतीच्छया ॥ १७६½ ॥
संवृतं विवृतमङ्घ्रिभित्तिकं दिक्षु दिक्षु गतभद्ररूपकम् ।
मध्यरङ्गसहितं तु वाङ्गणं स्तम्भ[265]भित्तिकमुपर्युपर्यपि ॥ १७७½ ॥

262. E : अधिष्ठानादिभिर्युक्तं
263. E : मिश्रामिश्रं
264. A (var) and C : omit तु
265. E : भक्ति-

175a of a house and provided with a canopy, is a 'house-pavilion'.[63] A pavilion (the centre) of which is like a temple sanctum, which has a kind of aisle and which is provided with the (six) levels starting with the base, is a 'pavilion in the form of a temple'.[64] A pavilion which comprises elements peculiar to a house and those peculiar to a temple, is a 'house-temple pavilion'.[65] If there is a storey above a pavilion, the result is a *mālikāmaṇḍapa*.[66]

175b A pavilion is built with bricks, stone, wood, ivory or metal pieces; there must always be a mixture of different materials.[67]

Pavilion for water games[68]

176 If the king so wishes, a rectangular pavilion may be built, provided with fountains and comprising one or several storeys.

177 This pavilion is a closed one, surrounded by a wall unless it is bordered by a colonnade; there is a porch on each of its four facades; there is a canopy in the middle or an open courtyard. Its upper storeys are closed by walls or bordered by pillars.[69]

63. That *gṛhamaṇḍapa* is the 'pavilion as habitation' (*vāsārthamaṇḍpa*) mentioned above (v. 3), unless it corresponds to the *vāstumaṇḍapa* described in chapter 27 (vv. 58-59); it may also be a pavilion of which the room distribution follows the rules given in chapters 26 and 27; the *raṅgāṅga* ('canopy' ?) may correspond to the small pavilion placed at the centre of *catuśśāla* houses (27.27a sq.).
64. That *prāsādākāramaṇḍapa* seems to be an edifice endowed with all the architectural characteristics of a temple, without being a temple proper (that is to say, without being the house of a god); *maṇḍapa* gets here its meaning of 'subsidiary building' (cf. above note 1).
65. *Gṛhaprāsādamaṇḍapa*: see preceding note, but the function of the would-be temple is here to house mortals . . .
66. Half-verse 175a = 35a. That '*maṇḍapa* which is a *mālikā*' may correspond to the *āvṛta-maṇḍapa* built against the temple enclosure wall and of which the form can be that of a *mālikā* (23.26-28a). About *mālikā*, see chapter 23 note 29 and below v. 194.
67. Thus a pavilion cannot be a 'pure' building made out of only one material (cf. 15.79b-80). About materials used for building pavilions see below vv. 182-187).
68. The description (*triṣṭubh* metre) of that pavilion for water games interrupts the presentation of materials (resumed with v. 182).
69. That multi-storeyed pavilion is a *mālikāmaṇḍapa* (vv. 35-36a and 175a); if it follows the rule given for *mālikā* (below v. 194), its upper storeys are to be closed by walls or bordered by pillars, according to what is chosen for the ground-floor.

[266]गुह्यवारणपराधिरोहणं द्वारि तत्र बहुयन्त्रकल्पकम् ।
वारिगर्भगजभूतहंसकं व्यालसिंहकपिसालभञ्जिकम् ॥ १७८½ ॥
हर्म्यमण्डपसभाभशीर्षकं कूटनीडगजतुण्डकोष्ठकम् ।
तोरणादिबहुजालकैर्युतं नासिकादिभिरलङ्कृतं पुनः[267] ॥ १७९½ ॥
मण्डपस्य पुरतोऽथ मध्यमे वा जलाशयमनेकयन्त्रकम् ।
इष्टकाभिरुपलैरलङ्कृतं [268]सावगूढमपगूढवारिणाम्[269] ॥ १८०½ ॥

266. E : गुह्यकारण-
267. F : बहिः
268. E : वासगूढमुपगूढवारिकम्
269. C : वारिणम्

178 The stairway is behind a concealed door in front of which are installed all kinds of devices full of water: elephants, dwarves, *haṃsa*, tigers, monkeys and mechanical dolls.[70]

179 The roof of this pavilion is *harmya* shaped or in the shape of pavilion or of *sabhā*;[71] it is decorated with square aediculae, arcatures, latticed windows and false dormer windows of various types.

180 In front, or in the middle, of this pavilion is a brick or stone basin provided with fountains and supplied with ducts, whether concealed or not.

70. About such devices 'with water inside' (*vārigarbha*), see *Samarāṅgaṇasūtradhāra* chapter 31.

71. The term *harmya* appears amongst the numerous synonyms of *prāsāda* in the list given in chapter 19 (vv.10-12) and it is thus used throughout the whole text; however in one place it is defined as a building 'whose roof is like a bald head', which seems to imply that it gets a flat-roof (26-100, see note ad loc.); we do not see what is the difference between a *harmya* shaped roof and *maṇḍapa* shaped one. The *sabhā*-shaped roof is an hipped roof (see below note 81). See also v. 196: wagon-roofs (*śālākāra*) or hipped-roofs (*sabhākāra*) are prescribed for dwelling pavilions.

एवं भूपानां जलक्रीडनार्थं प्रोक्तं यत्तन्मण्डपं रम्यदेशे ।
सालङ्कारं सर्वचित्रैर्विचित्रं स्त्रीसौभाग्यारोग्यभोग्यप्रदायि ॥ १८१ $\frac{१}{२}$ ॥

[मण्डपयोग्यवृक्षाः]

खदिरः खादिरो वह्निर्निम्बः सालः [270]सिलिन्द्रकः पिशितः ।
तिन्दुकमथ राजादनहोममधूकास्तु पादपादपकाः ॥ १८२ $\frac{१}{२}$ ॥
एते देवद्विजनृपयोग्याः [271]स्युः सर्वकर्मसु वै ।
स्तम्भाकृतयः [272]सर्वे [273]प्रोक्ताः पूर्वोदितास्तेषाम् ॥ १८३ $\frac{१}{२}$ ॥
पिशितस्तिन्दुकवृक्षो निम्बो राजादनो मधूकश्च ।
सिलिन्द्रः स्तम्भरुजा वैश्यानां [274]चापि शूद्राणाम् ॥ १८४ $\frac{१}{२}$ ॥
वृत्तं वा चतुरश्रं वाष्टाश्रं षोडशाश्रं च[275] ।
स्तम्भाकृतयः प्रोक्तास्त्वक्सारा: सर्वयोग्याः स्युः ॥१८५ $\frac{१}{२}$ ॥
तालं च नालिकेरं क्रमुकं वेणुश्च केतकी चैव[276] ।
इष्टशिलाभिर्वा वृक्षैर्देव[277]द्विजमहीपानाम् ॥ १८६ $\frac{१}{२}$ ॥
आश्रमिणामप्युदितान्यावासानि हि सर्वाणि ।
नैव शिलाभिर्वणिजां शूद्राणां वासके योग्यम् ॥ १८७ $\frac{१}{२}$ ॥

[मुखमण्डपानि]

प्रासादाभिमुखे यान्यवरस्य श्रेष्ठमण्डपानि च वै ।
तानि विमानाद्यङ्गस्तम्भोत्तरवाजनानि सदृशानि ॥ १८८ $\frac{१}{२}$ ॥
अथ मुनिवसुनन्दांशैर्धर्मांशैकांशहीनानि ।
पूर्वोदितमानानि[278] हि सर्वाण्यङ्गानि वा विधेयानि ॥ १८९ $\frac{१}{२}$ ॥
[279]आख्यातं मण्डपानां तान्येवोक्तानि दिक्प्रमाणं च ।
पञ्चचतुस्त्रिद्विगुणस्तम्भव्यासेन भित्तिविष्कम्भम् ॥ १९० $\frac{१}{२}$ ॥
दारुस्तम्भव्यासात् पादोनं वा त्रिभागमर्धोनम् ।
कुड्यस्तम्भविशालं तेन विशालेन वा कुड्यम् ॥१९१ $\frac{१}{२}$ ॥

270. C : सिलीन्ध्रकः
271. E : त्वन्येषु सर्वकर्मेषु वै
272. F : समे
273. E : पूर्वोदितः स्तुतान्येते
274. E : स्तम्भकायास्ते
275. E : तु
276. E : चैते
277. C, E : द्विजावनिपानाम्
278. F : मानाभिः
279. C : आख्यात-; F : आख्यानि

181 A pavilion like this, set up in a pleasant place, is intended for the king's water sports. If it is endowed with all prescribed elements and decorated in various ways it brings women, health, pleasure and happiness to the king.

Wood for making pillars

182- *Khadira*, *khādira*, *vahni*, *nimba*, *sāla*, *silindra*, *piśita*, *tinduka*, *rājā-*
183 *dana*, *homa* and *madhūka* are the trees suitable for the making of pillars but they may be used in all construction intended for gods, brahmins and kings, for whom all the types of pillars described above may be used.[72]

184- In buildings intended for vaiśya and śūdra, on the other hand, the
185a pillars are to be in *piśita*, *tinduka*, *nimba*, *rājādana*, *madhūka* or *silindra* and are circular, square or octagonal section or have sixteen sides.[73]

185b- Bamboo is suitable for everyone however, as are the palm tree and
186a the coconut tree, the *kramuka*, reeds and the *ketakī*.

186b- All buildings intended for gods and ascetics may be built in brick,
187 stone or wood but stone is not to be used in those of *vaiśya* nor in those for *śūdra*.

Pavilion in front of the shrine[74]

188- The most remarkable of pavilions are those installed in front of temples.
189 Their base, pillars, architrave and entablature, are like those of the temple but have dimensions less by a seventh, eighth, ninth or tenth; the dimensions given above may also be used.[75]

190a It is said that the orientation and overall proportions of pavilions are the same as those prescribed for the temples (they precede).

190b- The thickness of the (pavilion) walls is five, four, three times or twice
191 the diameter of their pillars; if the pillars are in wood, however, the thickness of the walls will be three quarters, one third or half their diameter. Lastly, the width of a pilaster so calculated may be equal to the thickness of the walls.

72. For another list of woods suitable for the making of pillars see above 15.65 sq.
73. That is to say that, amongst the types of pillar described in chapter 15 (vv. 13 sq.), only *brahmakānta*, *viṣṇukānta*, *indrakānta* and *saumya* types, can be used by for vaiśya and śūdra. All the others, being double or triple-section, are to be avoided.
74. *Mukhamaṇḍapa*: see 19.4 sq., 21.8 sq. and above vv. 57 sq.
75. That is to say that the measurements of *mukhamaṇḍapa* may follow the rules given for all the pavilions.

[मण्डपगर्भस्थानम्]

मध्याङ्गणस्य दिशि दक्षिणतोऽङ्घ्रिमूले
द्वारस्य दक्षिणयुते [280]तलिपे तु केचित् ।
कोणे द्वितीय[281]चरणान्वितके त्रिगर्भ-
स्थानं वदन्ति मुनयः खलु मण्डपानाम् ॥ १९२½ ॥

[अलिन्द्रम्]

उक्तव्यासायामभागादलिन्द्रं
[282]पूर्वेऽपूर्वे वाऽथ भक्त्या समन्तात् ।
भक्त्या वाध्यर्धः समन्तात् [283]तु कुर्याद्
[284]देवानामुर्वीसुरोर्वीश्वराणाम् ॥ १९३½ ॥

[मालिका]

[285]प्रासादाङ्गं मालिकाङ्गं यथावत्
कुर्यात् कुड्यं मूलकुड्योपरिष्टात् ।
[286]पादं पादानामुपर्येव योज्य-
मेकद्वित्रीण्यत्र भौमानि [287]युक्त्या ॥ १९४½ ॥
तत्तद्विस्तारायतांशैर्विधिज्ञै-
स्तेषां मानं पादबाह्ये तु केचित् ।
केचिद् भित्तेर्मध्यमं तद्वदन्ति
शालाकारं वा सभाशीर्षकाङ्गम् ॥ १९५½ ॥
यत्तत् कुर्यान्मण्डपं वासयोग्यम् ॥ १९६ ॥
एकद्वित्रिचतुर्मुखानि च मुखे भद्राण्यभद्राणि [288]का-
न्यूर्ध्वे कूटयुतानि मध्यकपदे रङ्गाङ्गणाढ्यानि वै ।
सर्वाण्यायतमण्डपानि चतुरश्राभाणि वेदद्विज-

280. C : विनिपंतु केचित्
281. E : वरणा
282. E : भक्त्या वृद्ध्याद् द्व्यांशतो वा समन्तात्
283. C : प्रकुर्याद्
284. C : पत्रंदवोर्वी-
285. E : प्रासादानां मालिकानां गृहानां
286. F : omits 19-ib.
287. C : कुर्यात्
288. C, E : तानयूर्ध्वं

Placing of the foundation deposit[76]

192 The sages speak of three different places where the foundation deposit of a pavilion may be placed; (according to some) it may be at the bottom of the pillar which is in the south of the inner court whilst, according to others, it will be under the pillar to the right of the door or at the corner where there is the second pillar (?).[77]

The gallery[78]

193 There may be a gallery in front, behind or all around, whose width should be one unit calculated from the width and the length of the pavilion. For gods, brahmins and kings, however, it is to be arranged all around and is to be one unit or one and a half wide.

Mālikā[79]

194 The elements of a *mālikā* are arranged as those of a temple; the walls (of upper floor) should be above those of the ground floor and pillars should be above pillars; there are one, two or three storeys, according to circumstance.

195 According to some sages, the lengthwise and the widthwise dimensions are to be taken on the exterior edge of the pillars (which border the building), whereas, according to others, they are to be taken on the axis of the walls.[80]

196 The pavilion built for being a dwelling is to have a wagon-roof or a hipped roof.

76. Cf. 12.89-90.
77. *Koṇe dvitīyacaraṇānvite*: according to chapter 12 (vv. 89-90) that would correspond to the second pillar to the right of the door.
78. The gallery (*alindra*) described here seems to be an outward structure which borders the pavilion (cf. e.g. description of *sukhāṅga* pavilion vv. 91b-95a and note 48).
79. *Mālikā*: cf. chapter 23 note 29 and above vv. 35-36.
80. Cf. above 15.59b-61a (position of the reference line, *ājusūtra* or *mānasūtra*).

क्षोणीशायतने मतानि च विशां शूद्रेषु [289]दीर्घं मतम्[290] ॥ १९७ ॥

[सभाविधानम्]

[तत्र सभाभेदाः]

[291]नवानां [292]हि सभानां तु लक्षणं वक्ष्यतेऽधुना[293] ।
[294]आद्यं मल्लवसन्तं तत्परं पञ्चवसन्तकम् ॥ १९८ ॥
[295]एकवसन्तकं चैव [296]सर्वतोभद्रकं तथा ।
[297]पार्वतं [298]कूर्मकं चैव माहेन्द्रं सोमवृत्तकम् ॥ १९९ ॥
[299]शुकविमानकं चैव श्रीप्रतिष्ठितमेव च ।
[300]नवैताः सायताः [301]पञ्चसभाः शेषा युगाश्रकाः ॥ २०० ॥
एकद्वित्रिचतुर्भागा[302] व्यासा[303] आद्या नृदेवयोः[304] ।
[305]व्यासायाममलङ्कारं स्तम्भानां भित्तिमानकम् ॥ २०१ ॥
प्राग्वत् सर्वमलङ्कारं [306]दण्डिकान्तविमानवत्[307] ।
[308]लुपाक्रियाक्रमं सर्वं यथा शिखरलक्षणे[309] ॥ २०२ ॥

289. F : योग्यं
290. The chapter ends here in A and B, where is given the following colophon : इति मयमते वस्तुशास्त्रे मण्डपलक्षणो नाम पञ्चविंशोऽध्यायः ।
291. The end of the chapter is found only in the Appendix of Trivandrum edition [= A (var)] and in manuscripts E and F; see note to Translation. We have followed manuscript E.
292. A (var) : हीनभानां
293. F : क्रमात्
294. A (var) : आद्यमल्लवसन्ते
295. A (var) : omits एकवसन्तं
296. F : सर्वतोभद्रसन्निभम्
297. A (var) : पार्श्वतः; F : पार्वतः
298. F : क्रममाहेन्द्रं सोमवृक्तं तथैव च
299. A (var) : शुक्लेमानसकं; E : शुक्त्यां विमानलं; F : शुक्लविमानकं
300. A (var) : नवैका
301. A (var), F : सभा श्रेष्ठा; E : सभायेषा
302. A (var) : भागे; E : भागं
303. E : सुराद्या
304. A (var) : नृपवदयोः
305. F : omits 201b-202a
306. E : मण्डिका-
307. A (var) : विमानकम्
308. A (var) : उपक्रियाकर्म
309. E, A (var) : लक्षणं

197 Pavilions have one, two, three or four facades with or without jutting porches; they comprise lanterns above and a canopy or an inner court in the centre; either rectangular or square, they are all suitable abodes for gods, brahmins and kings but only rectangular ones are suitable for vaiśya and śūdra.

HALLS[81]

Different types of halls

198-200 Now I give the characteristics of nine (types of) halls, the first of which is called *mallavasanta* and the second *pañcavasanta*; then there are *ekavasanta, sarvatobhadra, pārvatakūrmaka, māhendra, somavṛtta*, *śukavimāna*, and *śrīpatiṣṭhita*. Five amongst these nine types are oblong plan, the others being square plan.

201-202 (The length of halls intended) for gods and men is greater than their width by one, two, three or four units. (The relationship between) the length and the width, the ornamentation and the proportions of walls and pillars are the same as given above (for pavilions) but all the elements which are above the consoles of the entablature are like the corresponding ones in temples. Everything regarding the arrangement of rafters conforms with what has been laid down in the chapter on roofs.[82]

81. The *sabhā* are characterized by the elaborate timber-work of their hipped sloping roof; one or two peripheral rows of pillars only are needed to support it; that allows for a wide interior space without any uncombrance and makes *sabhā* especially convenient as meeting places (see below v. 237). The description given here deals for a big part with the arrangement of the roof and leads to the same kind of problem as the corresponding part of chapter 18 (cf. chapter 18 note 7), a very corrupt text making things worse.

82. *Daṇḍikā*: 'consoles', cf. 16.9b-10a, 18.5b sq.; about the arrangement of rafters (*lupā, raśmi*, cf. note 84), see 18.12b-14 and 18-31.

[कूटलक्षणम्]

[310]कर्णरश्मियुता कूटसंज्ञा [311]वेदाश्रका सभा ।
[312]वलक्षितस्वस्तिहीना [313]कर्णाः कूटे च [314]कोष्ठके ॥ २०३ ॥

[मल्लवसन्तम्]

एकभक्त्या [315]चतुःस्तम्भा [316]लुपाकोट्येककूटकम् ।
[317]अष्टपुच्छवलक्षं [318]तु नाम्ना [319]मल्लवसन्तकम् ॥ २०४ ॥

[पञ्चवसन्तकम्]

द्विभक्ति[320]चतुरं चाष्टस्तम्भदीर्घलुपान्वितम् ।
वसुस्वस्ति[321]वलक्षं तु मूलकूटं [322]तु मध्यकम् ॥ २०५ ॥
[323]चतुष्कर्णे [324]चतुष्कूटा संज्ञा पञ्चवसन्तकम् ।

[एकवसन्तकम्]

त्रिभक्तिचतुरश्रं तु द्वादशस्तम्भसंयुतम् ॥ २०६ ॥
द्विरष्टस्वस्ति[325]पुच्छं तु [326]सत्रयोदशकूटकम् ।
त्रिरष्टकवलक्षं तु [327]स्यान्नाम्नैकवसन्तकम् ॥ २०७ ॥

310. वण- every where
311. A (var) : देवाश्रिता; F : वेदा एका
312. A (var) : वलक्ष्यस्वस्तिहीनं; F : वलक्षस्वस्तिहीनाश्च
313. A (var) : वर्णकूटं; E : वर्णाः कूटे; F : वर्ण्याः कूटे
314. A (var) : कोष्ठका
315. A (var) : चतुः पञ्च; E : चतुःतम्भ-
316. A (var) : उपकोट्येक-; E : लुप्ताकोट्येक-; F : लुपाकाद्यैक-
317. A (var) : अष्टमक्ष-; E : अष्टपच्छि
318. E : तु वा
319. A (var) : वल्कमनन्तकम्
320. A (var) : चतुरष्टाश्रं स्तम्भ-; चतुरश्रं चाष्टस्तम्भ-
321. E : कलक्षं
322. A (var) : न दैवकम् ; F : अथैककम्
323. A (var) : चतुष्वर्णे; F : चतुष्कोणं
324. A (var) : चतुष्कूटे नाम्ना; E : चतुःस्कन्तसाज्ञा; F : चतुष्कूटं नाम्ना
325. A (var) : मच्छं
326. F : सूत्रयोदश-
327. A (var) : स्यान् नाम्नैव वसन्तकम् ; E : स्यात् तत्राम्नै चैवस्तुकम्

Characteristics of a 'kiosk'[83]

203 A square hall provided with corner rafters[84] is called 'kiosk', either square or elongated it has no *valakṣitasvasti*[85] at the corners.

Mallavasanta Hall

204 *Mallavasanta* is the name (for a hall), one unit wide with four pillars and (four) corners, rafters (joined) at a single newel; it has eight *pucchavalakṣa*.

Pañcavasanta hall

205-
206a What is called *pañcavasanta* is a square, two unit wide (hall); it has eight pillars and eight long rafters;[86] it has eight *svastikavalakṣa* and a central newel; at each corner is a *kūṭa*.

Ekavasantaka hall

206b-
207 What is called *ekavasantaka* is a square (hall) three units wide and endowed with twelve pillars; it has sixteen *svastipuccha*, thirteen *kūṭa*[87] and eighteen *valakṣa*.

83. Using the term 'kiosk' to render the name *kūṭa*, we take in consideration the fact that the type under that name corresponds to the simplest *sabhā*. We must add that *kūṭa* is used with two other different meanings in descriptions of halls: it designates a 'newel' on which rafters repose at their top (cf. chapter 18 note 10), as well as a structural (or, perhaps, decorative) element (often numerous, cf. vv. 207, 211, etc.) which we have not been able to identify.

84. *Karṇaraśmi: raśmi* ('ray') is often used in this passage as a substitute of *lupā* (rafters radiate from the newel as the rays from the sun); those 'corner rafters' are also called *koṭilupā* (cf. chapter 18 note 20), *lupākoṭi* (below v. 204) and, perhaps, *koṭi* (v. 218).

85. *Valakṣitasvasti*: *valakṣa*, as well as cognate terms (*svastikavalakṣa*, *svastipuccha*), are often used in this passage to designate structural or decorative elements which we have not been able to identify; some explanations are probably given at the end of the chapter (below v. 231 sq.) but we do not understand them (cf. also the not clearer *valayakṣa*, 18.65)

86. *Dīrghalupā* (also vv. 208, 213, 217, 220, 230: *prāṃśuraśmi*): these 'long rafters' must be the principal rafters; for square halls their number is equal to that of the pillars (when there is only one row of them) or to that of the inner pillars (when there are two rows of pillars); in the case of rectangular halls the things appear more complicated, the number of 'long rafters' being inferior or superior to that of interior pillars.

87. That odd number of '*kūṭa*' leads to suppose that one of them is at the centre of the roof.

[सर्वतोभद्रम्]

युगभक्तियुगाश्रं तु द्विरष्टाङ्घ्रिबहिस्ततः[328] ।
अन्तःस्तम्भकलार्धं तु [329]कलार्धं प्रांशुरश्मयः ॥ २०८ ॥
[330]अष्टद्विगुणकूटं तु त्रिरष्ट[331]स्वस्तिपुच्छकम् ।
[332]षडष्टैववलक्षं तु [333]मूलकूटमथैककम् ॥ २०९ ॥
सर्वतोभद्रकं नाम्ना [334]चतस्रश्चतुरश्रकम् ।

[पार्वतकूर्मकम्]

आयताश्रं [335]चतुष्पञ्चभक्त्या [336]पार्वतकूर्मकम् ॥ २१० ॥
अष्टादश [337]दशाङ्घ्रि स्याद् [338]बाह्येऽबाह्येऽष्टरश्मयः ।
[339]द्विरष्टसप्तकूटानि [340]षड्(?)द्विसप्तबहिर्बहिः ॥ २११ ॥
[341]चतुष्षष्टि[342]वलक्षानि [343]चतुष्कोष्ठद्विरष्टकम् ।

[माहेन्द्रम्]

चतुष्षड्[344]भक्तिविस्तारं दैर्घ्यं विंशतिपादकम् ॥ २१२ ॥

328. E : स्मृतः
329. A (var) : कलाग्रं प्रागुरम्भुतम् ; E : कलार्धं प्राशुरशयः
330. A (var), F : अष्टत्रि-
331. A (var) : स्वस्तिमञ्चकम् ; E : स्वस्तिपञ्चकम् ; F : स्वस्तिकं पुच्छम्
332. E : षडक्षवलक्षं ; F : षडष्टैवलक्षं
333. A (var) : मूल्कूटमथैवकम् ; E : मूल्कूमढैकक्कम्
334. A (var) : नाम्ना तु instead of चतस्रश्
335. A (var) : चतुश्रं च भक्त्या
336. E, F : पर्वत-
337. A (var) : वशाङ्घ्रिज्या; F : दशांशस्याद्
338. A (var) : बाह्यबाह्यष्टरक्रिया (?)
339. 211b is missing in F; in A (var) it is replaced by 214a
340. E : षद्वि
341. A (var) : omits 212b.
342. E : चलक्षानि
343. F : चतुष्कोटिद्विकूटकम्
344. E : भित्ति-

Sarvatobhadra hall

208-210a A square, four unit wide (hall) is endowed with sixteen peripheral pillars and with eight interior ones as well as with eight long rafters.[88] It has sixteen *kūṭa*, twenty-four *svastipuccha*, forty-eight *valakṣa*, but only one median newel. It is called *sarvatobhadra*. These are the four square (halls).

Pārvatakūrmaka hall

210b-212a The *pārvatakūrmaka* (hall) is rectangular and is four units (wide) and five (long). It is endowed with eighteeen peripheral pillars and ten interior ones as well as eight rafters. It has sixteen and fourteen *kūṭa*, six(teen) outside and fourteen inside(?).[89] It comprises sixty-four *valakṣa* and sixteen (times) four *koṣṭha*.[90]

Māhendra hall

212b- (The *māhendra* hall) is four units wide and six long. It is endowed

88. As in all rectangular halls described afterward, the two rows of pillars are separated by a distance of one unit and the central free space is two units wide.
89. We have tried to get some meaning from a certainly corrupt half-verse of which the literal sense would be: 'twice eight (and twice) seven *kūṭa*, six (and) twice seven inside inside'.
90. *Catuṣkoṣṭhadviraṣṭakam*: one may also understand 'sixty [4 × 2 × 8] *koṣṭha*'; in any case we do not know what are the '*koṣṭha*'.

अन्तर्द्वादशपादं स्यादन्तःकूटं[345] तथाष्टकम्[346] ।
[347]बहिर्द्विरष्टकूटं स्याद् षोडश प्रांशुरश्मयः ॥ २१३ ॥
त्रिरष्टस्वस्तिकं चैव मूलकूटत्रिकं भवेत् ।
[348]साशीतिकवलक्षं [349]तु नवत्रिंशतिकूटकम् ॥ २१४ ॥
[350]अन्तराङ्घ्रिविहीनं तु भक्त्या तत्रैव योजयेत् ।
नाम्ना माहेन्द्रकं प्रोक्तं [351]राज्ञां प्राज्ञैर्मुनीश्वरैः ॥ २१५ ॥

[सोमवृत्तम्]

[352]व्यासायाम्यं [353]चतुःसप्त[354]भक्त्यान्तर्मनुपादकम् ।
बाह्ये [355]द्वाविंशतिस्तम्भं त्रिरष्टं स्वस्ति[356]पुच्छकम् ॥ २१६ ॥
षोडश प्रांशु[357]रश्मिः स्याद् [358]नवति षड्वलक्षकम् ।
मूलान्तर्बाह्यकूटानि [359]चतुर्दशनवद्वयम् ॥ २१७ ॥
चतस्रः[360]कोटयः [361]कर्णधारासप्तकविग्रहाः ।
[362]तदन्तर्द्धिनकं सोमवृत्तं नाम्ना समीरितम् ॥ २१८ ॥

[शुकविमानम्]

[363]पञ्चाष्टभक्तिविस्तारं दैर्घ्यं [364]षड्विंशदङ्घ्रिकम् ।
अष्टादशाङ्घ्रिकं [365]चान्तश्चतुष्कोटिसमन्वितम् ॥ २१९ ॥
[366]द्वात्रिंशत् स्वस्तिकं चैव द्विसप्तति [367]वलक्षकम् ।

345. E, F : अन्तकूटं
346. A (var) : तुसाष्टकम् ; E : तदिष्टकम्
347. E : वहिद्विरष्टकूटानि
348. A (var) : नसोतक-(?)
349. F : च
350. A (var) : अन्तराङ्घ्रिविहीने; F : अन्तरङ्घ्रिकहीने
351. A (var) : राज्ञा प्रज्ञैः; F : राज्ञ्यां प्रियैः
352. F : सव्यासायधामं
353. A (var) : पञ्चतिषष्ठ-
354. A (var), E : भक्त्या तन्मनुपादकम्
355. A (var) : द्वात्रिंशति-
356. A (var) : मच्छकम्
357. E : रश्यः
358. E : भवित षड् ; A (var) : नवत्रिंशद्-
359. E : चतुःशत-
360. E : कट्यां; F : कोटद्यं
361. A (var) : कर्णं द्वारसर्वकसहा; F : कर्णं सप्तकलग्रहः
362. A (var) : तदन्तर्विहितं सोमपृष्ठनाम्ना; F : तदन्तप्रणित- सोमवृत्तानाम्ना
363. E : पञ्चषड
364. E : षड्त्रिंशद्
365. A (var) : चान्ते; E : चान्त-; F : चान्तुः
366. E : द्वात्रिंशं
367. A (var) : चलक्षम्

213 with twenty (peripheral) pillars and with twelve interior ones. It has eight interior *kūṭa* and sixteen exterior ones as well as sixteen long rafters.

214- It has twenty-four *svastika* and three median newels; it comprises
215 eighty *valakṣa* and thirty-nine *kūṭa*. It may not have interior pillars and intercolumniation are then to be arranged accordingly. It is named *māhendra* by the learned sages who prescribe it to kings.

Somavṛtta hall

216- (The *somavṛtta* hall) is four units wide and seven long. It has four-
218 teen interior pillars and twenty-two peripheral ones as well as twenty-four *savastipuccha*. It comprises sixteen long rafters ninety-six *valakṣa*; it has four median *kūṭa*, ten interior ones and eighteen exterior ones. Endowed with four corners (rafters) and seven (?) *karṇadhāra*,[91] this hall which is called *somavṛta* may not have interior (pillars) (?).

Śukavimāna hall

219- (The *śukavimāna* hall) is five units wide and eight long. It is endowed

91 We consider *koṭi* as a substitute for *koṭilupā* (above note 84, see also v. 223); *karṇadhārā-saptavigrahāḥ*: we do not know what are those *karṇadhārā* ('corner support'?; cf also v. 221) and what may mean *vigraha* in that context.

[368]चतुष्कूटयुतं मर्ध्नि द्विरष्ट[369]प्रांशुरश्मयः ॥ २२० ॥
अन्तर्बहिस्तु कूटानि [370]त्रिरष्टैकादशद्वयम् ।
[371]कर्णधाराष्टसंयुक्तं नाम्ना [372]शुकविमानकम् ॥ २२१ ॥

[श्रीप्रतिष्ठितम्]

[373]पञ्चभक्त्यां विशालं तु नवभक्त्या [374]तदायतम् ।
अष्टविंशति[375]गात्राणि द्वात्रिंशत् [376]स्वस्तिपुच्छकम् ॥ २२२ ॥
[377]अन्तर्विंशतिकं स्तम्भं मध्यरश्मि तथैव च ।
पञ्चकूटयुतं मूर्ध्नि चतु[378]ष्कोटिसमन्वितम् ॥ २२३ ॥
[379]षष्ट्युत्तरशतं तत्र वलक्षं प्रविधीयते ।
[380]द्विपञ्चांशं तु कूटानि नाम्नैतच्छ्रीप्रतिष्ठितम् ॥ २२४ ॥
[381]तदेव व्यासायामे तु [382]भक्तित्रयविवर्धनात् ।
[383]चतुश्शालायताश्राभा [384]द्विषड्द्विरष्टपादकाः ॥ २२५ ॥
अन्तर्बहिस्तु भक्त्या च [385]वारं शाला द्विभक्तिका ।
[386]चतुर्द्विसप्ततिस्तम्भ[387]मन्तर्बाह्ये तु कीर्तितम् ॥ २२६ ॥
प्रासादवद[388]लङ्कृत्वा चतुर्द्वारद्वि[389]चूलिकम् ।
[390]भूपतेः श्रीप्रतिष्ठा स्यात् [391]सभेयं श्रीप्रतिष्ठितम् ॥ २२७ ॥

368. A (var): चतुष्कोटि-
369. E: प्रांशुनाकृति
370. F: त्रिरष्टैरादश-
371. E: कर्णसारा-
372. A (var): सङ्घमिमानकम्; F: शुक्लविमानकम्
373. E: पञ्चभक्त्यं
374. E: विशालकम्; A (var): यथा यथा
375. F: पादानि
376. E: सृष्टि-
377. A (var): अन्तस्य विश्वस्तम्भस्य; E: अन्तर्विंशतिभिः स्तम्भं
378. A (var), E: कूट
379. A (var): षष्ठ्यन्तरशत-; E: षष्ठ्युत्तरयुतं
380. A (var): द्विसप्तति चतुष्कूटं नाम्ना ध्वंसि प्रतिष्ठितम्; F: सद्वासपत्ति (?) कूटानि नाम्नेदं श्रीप्रतिष्ठितम्
381. A (var): तदेव चैकायामे
382. E: भक्त्या
383. E: चतुर्मालायुताश्राभ्या द्विरष्टपादकाः
384. A (var): द्विरष्टद्वयष्टपादकम्
385. A (var): द्वारशालाद्विभक्तिकम्; E: द्वारशाला-विभक्तिका
386. E: चतुर्द्विसप्तभिः
387. F: तु बाह्ये विधीयाति
388. A (var): अलङ्कारं; F: अलं ज्ञाया
389. E: चीलिकम्
390. A (var), F: नृपतेः
391. A (var): सभयं; E: सङ्गेयं

221 with twenty-six peripheral pillars and with eighteen interior ones as well as with four corner rafters. It has thirty-two *svastika* and seventy-two *valakṣa*; it comprises four newels and sixteen long rafters on its roof. It has eighteen *kūṭa* inside and twenty-two outside; provided with eight *karṇadhāra* it is called *śukavimāna*.

Śrīpratiṣṭhita hall

222-
224 (The *śrīpratiṣṭhita* hall) is five units wide and nine long. It has twenty-eight (peripheral) pillars,[92] thirty-two *svastipuccha*, twenty interior pillars and as many median rafters;[93] it comprises five newels and four corner (rafters) in its roof. It is said to have one hundred and sixty *valakṣa* and that the number of *kūṭa* is a tenth of that. It is called *śrīpratiṣṭhita*.

225-
227 Otherwise, if three units are added to the width and the length, (this hall) is like an elongated four main building house;[94] (its four parts) comprise, each, twelve interior pillars and sixteen exterior ones, a portico one unit wide and a main body two units (wide); it is endowed with four times seventy-two pillars (?), inside and outside;[95] it is arranged like a temple, it has four doors and two *cūlikā*.[96] This hall which is the fortunate support of the king is called *śrīpratiṣṭhita*.[97]

92. While *gātra* ('limb, leg') is not listed amongst the synonyms of *stambha* (15.2), it is a normal substitute for *jaṅghā*, *caraṇa* etc.

93. *Madhyaraśmi*: those rafters are not properly the 'median rafters' as defined in chapter 18 (vv. 30-31: *madhya*[*-lupā*], but-all those which are between the rafters (*koṭi*, see note 91).

94. A *catuśśāla* is a house which comprises four main buildings (*śālā*) arranged around an inner court (see below 26.64 sq. and fig. 27-30); each of the main buildings consists of a closed part (the *śālā* itself) and an open portico (*vāra*, *alindra*, etc.). In the present case the arrangement of the four parts corresponding to the four main buildings is no more clear than that of the main body and the portico they comprise each.

95. *Caturdvisaptatistambha*: we get no meaning from that number; on one side, a hall eight (5 + 3) units wide and twelve (9 + 3) units long normally has seventy-two pillars (40 peripheral pillars and 32 interior ones); on the other side, if each of the four parts gets a total of twenty-eight pillars (16 peripheral ones and 12 interior ones), the hall is to have one hundred and twelve pillars . . . .

96. *Cūlikā* (see also vv. 231, 234 . . . . and 18.32, 34, 35 . . . .): we do not know which is that elements; it may be an overhanging piece (cf. v. 231: *cūlikābhāgalambikam*).

97. "That hall which is the fortunate support of the king is called 'Supported by Fortune'."

[392]एकैकभागवृद्ध्या तु [393]भवत्युक्तेतरा सभा ।
[394]छन्दं विकल्पमाभासं तत्तन्नाम्ना विधीयते ॥ २२८ ॥
[395]स्तम्भरश्मिवलक्षं च कूटं युक्त्या प्रयोजयेत् ।
[396]यथारुचि यथाशोभं [397]व्यासायामे तु भक्तयः ॥ २२९ ॥
[398]प्रांशुरश्मियुतं [399]कूटं कूटं वा चतुरश्रकम् ।
[400]दण्डिकानिर्गमसमो पुर्वपादोत्तरोद्गमः ॥ २३० ॥
[401]तुलाश्रप्रस्तरांशेन चूलिकाभागलम्बिकम् ।
ऋजु वा स्वस्तिकं ज्ञेयं वलक्ष्याय(?) प्रवेशिता ॥ २३१ ॥

392. A (var): एकैकभक्तिवृध्या; E: एकभागविवृद्धया; F: एकैकाभित्तिवृद्धा

393. A (var): वक्तुप्यक्तेतुरसभा; F: ववत्युक्तेरसासभा

394. A (var): चेदं विकल्पमादासं तन्नाम्ना प्रविधीयते

395. F: स्तम्भरयवभूक्ष्यञ्च

396. A (var): सर्वतोभद्रकाद्यास्तात् सभां च क्रमणान्वितम्

397. E: व्यासादंशेन भक्तिः

398. F: प्रांशुरश्मयूना

399. E: चैव कूटा वा चतुरश्रका; F: चैकं कूटा वा चतुरश्रिता

400. E: दण्डिकान्तसमो भूपस्वस्वपादोत्तरोद्गमम्; F: दण्डिका निर्गमसोमोश्रस्तु पादोत्तरोद्गमः

401. There are many discrepancies between the three texts for verses 231 to 235; we give here the corresponding version for

चूलिकाद्वयमध्यस्थं तन्त्वभूत्वरूपपट्टिका(?) ।
चलत्रयत्रिगुणव्यासबाहुल्यलपया समा ।
लुपापर्श्वे द्वयरुद्धा वलयप्रोक्तनलिका ।
प्रतिलोमानुलोमाभ्यां कर्णभास्तेवलक्षकाः ।
द्विकोटिसङ्गमसमे मुखे वेशप्रदक्षिणे ।
गर्भं च मध्यमस्तम्भस्थापना च विधीयते ।

F and A (var):

—F: ततुल्यभप्रस्तरान्तेन चूलिकाभाग एवसः (?) ।
अथो भागोऽन्तरान्तस्येभजानुकमितीष्यते(?) ।
मध्यकोटिलभामध्ये वर्णभागविभाशिनः(?) ।
स्वभागोदयकोटिस्थचूलिकाभागलम्बिनः ।
इन्द्रलस्वन्तयोज्ञये(?) यावलक्षान्तः प्रवेशिनः ।
शिखरान्तर्गतास्सर्वेसूसर्वेनिस्त्रगाश्च कुचग्रहाः ।

Common features to halls

228- Other varieties of halls are arrived at by adding one unit each time (to
229 the above-given dimensions) and are called accordingly *chanda*, *vikalpa* and *ābhāsa*.[98] Pillars, rafters, *valakṣa* and *kūṭa*[99] should be arranged according to circumstance; whatever the proportions of width and length calculated in units, they must accord with the harmony and appearance sought.

230a A kiosk may be provided with long rafters or a kiosk may be square.[100]

230b- The height of the architrave above the pillars is equal to the projection

98. This seems to imply that the *sabhā* described up to now follow a *jāti* ('normal') mode (cf. chapter 22 note 29).

99. These *kūṭa* may be the 'newels' as well as the unidentified element of the same name (see above note 83).

100. That half-verse seems to concern an alternative to the description of the kiosk (see above v. 203): corner rafters would be replaced by 'long rafters' (*prāṃśuraśmi*) and the hall would perhaps be rectangular.

शिखावर्गं तथा सर्वे निष्कूटं च कचग्रहा(?) ।
चूलिकाद्वयमध्यस्था नाम्ना स्याद्वर्णपट्टिका ॥ २३२ ॥
वलयं त्रिगुणं व्यासाद् बाहुल्या लुपया समा ।
लुपापार्श्वद्वयारूढा वलयप्रोक्तनालिका ॥ २३३ ॥
प्रतिचूलिकविन्यासा मुद्गरालम्बना स्थिरा ।
प्रतिलोमानुलोमाभ्यामङ्कणास्ते वल(क्ष)का ॥ २३४ ॥
द्विकोटिसङ्गमम (?) खे[402] वेशगर्भप्रदक्षिणे ।
प्रथमं स्तम्भनीय्या च शिल्पिकर्ता विधीयते ॥ २३५ ॥
पादबन्धमधिष्ठानं स्तम्भायामार्धमिष्यते ।
अनुक्तं यदि किञ्चित् तद्युक्त्या [403]तत्र प्रयोजयेत् ॥ २३६ ॥
[404]हलाङ्गवत्कुड्ययुता सरङ्गका विरङ्गका वाप्यथ [405]गर्भगेहका(?) ।
[406]सभेति सभ्यैरुदिता सनातना [407]सभालयत्वादिह सभ्यमार्गणम् ॥ २३७ ॥

इति मयमते वस्तुशास्त्रे मण्डपसभाविधानो नाम
पञ्चविंशोऽध्यायः

—A (var): कौतुल्यां प्रस्तरान्तेन चूलिना भगयावसः ।
अथो भागोन्तवातस्थो जातुकायाममुच्यते ।
मध्यकोटियुता मध्ये वर्णभागविभागिभिः ।
स्वभागादयकूटस्थचूलिका भागलम्बिका ।
ऋजु वा स्वस्तिका ज्ञेया वलक्षं तत्प्रवेशिनः ।
शिखरान्त तथा सर्वे निष्कञ्चकक्कचग्रहाः ।
चूलिकाद्वयमध्यंस्था स्थाने भृद्वर्नपट्टिका ।
ध्वलासा बाहुल्या लुपायतनमा ।
उपापार्श्वद्वयोरूढवलया प्रोतनामिका ।
प्रतिचूलिकविन्यासा मुद्गरालम्बनस्थिता ।
प्रतिलोमानुलोमाभ्यां कर्णनासे वक्षंमा ।
द्विकोणपेनगमने मुखवेशप्रदक्षिणे ।
गर्भं च पत्रमस्तम्भे स्थापना च विधीयते ।

402. Gap; probably, मुखे

403. F : तत्रैव योजयेत्

404. E : हलङ्गवत्कुड्य-; A (var) : हाराङ्गलकुड्य- F : विशालागवत् कुड्य-

405. E : गर्भहिका ; A (var) : गर्भगेहा; F : गर्भहका

406. E : सहैकि; A (var) : सुखेति

407. E : सहावलत्वादि सभ्यमार्गणम् ; A (var) : सखालयत्वादिह गर्भमार्गणम्

235 of the consoles.[101] The[102] overhang of the *cūlikā* is in proportion with the entablature and the beams (?). The projection (?) of *valakṣa* is straight or *svastika* form (?) . . . .? . . . . .A *varṇapaṭṭikā* is arranged between two *cūlīka* (?) . . . .

236 The height of the base of the *pādabandha* type is half that of the pillars.[103] All that is left unprescribed is to be adapted to circumstance.

237 A hall should be provided with ploughshare walls; its central part may or may not comprise a canopy. It is called 'assembly hall' (*sabhā*) by those who are fit to be in the assembly (*sabhya*); in this world, the way followed by the men of the assembly always depends on the housing of the assembly.

Thus ends, in the *Mayamata*, treatise on dwelling, the twenty-fifth chapter : RULES FOR PAVILIONS AND HALLS.

101. The projection of the consoles (*daṇḍikā*) is an important data since the width and the height of the roof are calculated from the distance between the extremities of the consoles (cf. 18.7b sq. and 23 sq.).

102. The three texts we have at our disposal for that passage give three different and very corrupt versions of vv. 231-235; text E has been chosen as it seems the less bad, while the two others are given in note 401 of the Sanskrit text.

103. *Pādabandha*: cf. 14.19-20 and 45-46.

अथ षड्विंशोऽध्यायः[1]

शालाविधानम्

[2]तैतलानां द्विजादीनां[3] वर्णानां वासयोग्यकाः ।
एकद्वित्रिचतुस्सप्त[4]दशशालाश्च षड्विधाः ॥ १ ॥
[5]त्यक्ताजांशाः [6]पुरोलिन्द्रसंयुक्ताः पिण्डभिन्नकाः[7] ।
तासां हस्तैरयुग्मैश्च युग्मैर्विस्तारमायतम् ॥ २ ॥
उत्सेधं चाप्यलङ्कारं संक्षेपाद् वक्ष्यतेऽधुना[8] ।

[शालाविस्तारः]

त्रिचतुर्हस्तमारभ्य द्विद्विहस्तविवर्धनात् ॥ ३ ॥
[9]त्रयोविंशच्चतुर्विंशद्धस्तान्ता रुद्रसंख्यया ।
एकशाला[10]विशालाश्च [11]ते सर्वे परिकीर्तिताः ॥ ४ ॥
[12]सप्ताष्टहस्तादारभ्य द्वौ द्वौ हस्तौ प्रवर्धयेत्[13] ।
एकोनविंशद्धस्तान्तं विंशद्धस्तं तु सप्तधा ॥ ५ ॥
[14]द्विशालायास्त्रिशालाया वैपुल्याः परिकीर्तिताः[15] ।

[शालायामः]

विस्तारात् पादमाधिक्यमर्धाधिकमथापि वा ॥ ६ ॥

1. Texts A, B, C, D, E and K (Kāmikāgama)
2. D : omits 1-3a.
3. E : जातोना
4. A (var) : दशाश्च
5. E : त्यक्ताजांशे
6. A : पुरोलिन्द्राः; C : पुरेलिन्द्रः
7. B : भित्तिकाः
8. E : क्रमात् instead of ऽधुना
9. B (var) : द्वाविंश
10. Correction. A, B, C, D, E : द्विशालाश्च; K द्विशाला स्यात्
11. A, B, D : ताः सर्वाः
12. C, E : सप्ताष्टरत्नैरा
13. E : विवर्धनात्
14. D : omits 6a; E : द्विशाला वा
15. A, B : वैपुल्यं परिकीर्तितम्

Chapter 26

HOUSES[1]

1 There are six types of house with one, two, three, four, seven or ten main buildings (*śālā*) for gods, brahmins and other classes.

2a (These main buildings) are not to be placed on the square of Aja they have a front verandah and, (where houses comprising several of them are concerned), they are either separate from each other or they form a block.[2]

2b-3a Their widths, lengths and heights, expressed in even and odd numbers of cubits, are now briefly presented, as well as their specific arrangements.

Width of main buildings

3b-4 When a house has only one main building, the eleven possible widths of that building go from three to twenty-three cubits and four to twenty-four by successive increments of two cubits.[3]

5-6a When there are two or three main buildings there are seven possible widths, from seven to nineteen cubits or from eight to twenty, by successive increments of two cubits.

1. The chapter 26 deals with general rules for dwelling houses with one to ten main buildings (*śālā*, see note 2), while chapter 27 is mainly concerned with the arrangement of four main building houses (*catuśśāla*) according to which of the four classes they are intended for. Cf. *Mānasāra* (chapters 35 and 36), *Vāstuvidyā* (chapters 6 to 8), *Aṃśumadbheda kāśyāpa* (chapter 95) and *Kāmika* (I. chapter 25 sq.). All figures referred to are to be found in the Introduction (vol. I).
2. *Ajāṃśa*: that 'Brahmā square' appears to be only the central square of Brahmā's place in eighty-one square diagram (*paramaśāyika*, cf. fig. 6; see 9.76 and 10.53). Houses with one to four main buildings are laid out on a site which is basically square (it can be elongated but the rules are the same) and main building(s) is (are) placed inside that site, along one (or more) of its border lines. Each main building comprises a main body (*śālā*) closed by walls, with a front verandah (*vāra*, *alindra*, *maṇḍapa* . . .) facing the centre of the site; in four main building houses that centre is occupied by the 'Brahmā's altar' which may be sheltered by a pavilion (cf. 27.24 sq.). *Piṇḍabbinnaka*: see 27.11 sq.
3. There are in fact two sets of dimensions, one in odd numbers and the other in even numbers.

त्रिपादं द्विगुणायामं तस्मात् [16]पादार्धकं त्रिपात् ।
[17]त्रिगुणान्तप्रमाणं चैवायामाश्चाष्टधा स्मृताः ॥ ७ ॥
[18]सर्वे दैर्घ्या सुराणां तु [19]द्विगुणं तु नृणां मतम् ।
द्विगुणाद्यायताः सर्वे विहाराश्रमवासिनाम् ॥ ८ ॥
[20]सर्वेषां सङ्गमोपेते द्विगुणाद्यायतं मतम्[21] ।

[शालोत्सेधः]

विस्तारसममुत्सेधं सपादं सार्धमेव वा ॥ ९ ॥
त्रिपादं द्विगुणं चैव उत्सेधं पञ्चधा मतम् ।
शान्तिकं पौष्टिकं नैव [22]जयदं धनमद्भुतम् ॥ १० ॥

[एकशालासामान्यलक्षणम्]

तैतलानां द्विजादीनां पाषण्ड्याश्रमिणामपि ।
हस्त्यश्वरथयौधानां [23]यागहोमादिशिल्पिनाम्[24] ॥ ११ ॥
एकशाला [25]प्रशस्ता स्यात् स्त्रीणां रूपोपजीविनाम् ।
दण्डकं मौलिकं चैव स्वस्तिकं च चतुर्मुखम् ॥ १२ ॥
सामान्यं तैतलादीनां पूर्वोक्तानां चतुष्टयम् ।
एकादिबहुभूम्यन्तं खण्डहर्म्यादिमण्डितम् ॥ १३ ॥

16. E : पादाधिकं
17. E : त्रिगुणां च प्रमाणं चायामानं चाष्टधा स्मृतम्
18. A, B, C : सर्वे दैर्घ्यार्धकाणां तु ; B (var) : सर्वे विस्तारमानात्; D : सदैर्घ्यस्य सुराणां
19. C : द्विगुणास्तु ; K : द्विगुणान्तं नृणां मतम्
20. E : सर्वेषां सङ्गमोपेत-; K : सर्वस्मिन् सङ्गमोपेते
21. D : भवेत् ; E : स्मृतम्
22. E : जयदण्डनमद्भुतम्
23. E : यागहोमाग्नि
24. D : शिल्पिभिः
25. E : प्रशस्तं

Length of main buildings

6b-7 The length is one and a quarter, one and a half, one and three quarters or twice the width; (otherwise it is equal to double the width) increased by a quarter, half or three quarters; (or) it is equal to three times the width, this being the maximum. These are the eight ways (of calculating the length from the width).

8-9a All these widths are appropriate for gods but for (ordinary men the length must not be more than) double (the width);[4] for the inhabitants of monasteries and hermitages, all length equal to, or more than, double (the width) are appropriate; lastly, in a house where (all such inhabitants) dwell together, the length must be at least equal to, or must be double (the width).

Height of main buildings

9b-10 There are five ways to (calculate) the height from the width; by the *śāntika* mode, the height is equal to the width, by the *pauṣṭika* mode it is equal to the width increased by a quarter, by the *jayada* the increase is one half and by *dhana* three quarters; lastly, by the *adbhuta*, the height is double the width.[5]

Houses with a Single Main Building

General characteristics

11-12a Houses with a single main building are appropriate for gods, brahmins and people of other classes, for the heterodox in hermitages, for those who fight from elephants, horses or chariots, as well as for officiants at sacrifices, oblations and other ceremonies of the kind; they are suitable too for women who live by their charms.[6]

12b-13a *Daṇḍaka*, *maulika*, *svastika* and *caturmukha* are the four (types of houses of that sort) suitable for all the gods as well as for those who have been listed.[7]

4. Cf. 9.91.
5. A similar classification with the same names but slightly different ratios is used for temples (cf. 11.8b-9 and 19.2-3).
6. *Rūpopajīvin*: they are independent courtesans which are not in the state service (R.P. Kangle, note apud *Arthaśāstra* II.27.28).
7. According to *Mānasāra* (25.33b sq., quoted below note 13), *daṇḍaka*, *maulika*, *svastiku* and *caturmukha* types correspond to houses with one, two, three and four main buildings respectively; here all of them are one main building houses but their single main building has one, two, three or four gables respectively (see below note 25).

[26]अर्पितानर्पितं चैव प्रासादवदलंकृतम् ।
पुरतः पार्श्वयोः पृष्ठेऽलिन्द्रं कुर्यात् समन्ततः ॥ १४ ॥
नराणां च सुराणां च पाषण्ड्याश्रमिणां तथा ।
पुरतो मण्डपोपेतं पृष्ठे पार्श्वे [27]तु भद्रकम् ॥ १५ ॥
[28]मध्ये वासं तु देवानां पार्श्वे वासो भवेन्नृणाम् ।
[29]प्रागवागपरोदीच्यां पृथक्शाला प्रधानिका[30] ॥ १६ ॥
सर्वेषामपि जातीनां सामान्यमिति विद्यते ।
दक्षिणे पश्चिमे [31]चैव शाला वैशेषिका नृणाम् ॥ १७ ॥
प्रागुदक्प्रागवाक्प्रत्यगुदग्गेहे तु लाङ्गले[32] ।
स्वामिनो मरणं स्याद्धि श्रियै याम्ये प्रतीच्यपि ॥ १८ ॥

26. D : अल्पिानल्पितोपेतं; E : अवितानर्पितांपेतं
27. D : ऽनु; C : ऽथ
28. D : मध्ये वास्तु देवानां पार्श्वे चैव मनुष्यकं
29. C, E : प्रागवागपरोदिक्षु; D : प्रागवापरतांदक्ष
30. E : ०का:
31. A, B, C, D : चोक्त-
32. A, B, C, D : गेहं तु लाङ्गलैः

13b-16a (These houses) have one or several storeys; they have engaged structures etc . . . .[8] They are in *arpita* or *anarpita* mode and are arranged in the same way as temples.[9] They may have a gallery all around: in front, behind and on the sides.[10] For men, as for gods and for the heterodox inhabitants of hermitages, there should be a pavilion in front and a forepart behind and on the sides. For gods the chamber is in the middle (of the main building), for men it is at the side.[11]

16b-17 In a house with one single main building, this may be to the east, south, west or north and is appropriate for all classes; it may be to the south or the west, however, only when it is for men.[12]

18 If the (two main buildings of) a *lāṅgala*[13] house are to east and south or to east and north or to west and north, this will bring about the owner's death; if good fortune is desired they have to be placed to the south and to the west.

8. *Khaṇḍaharmya*: see chapter 20 note 15; 22.74-75.
9. *Arpita, anarpita*: see 21.64-65. *Prāsādavadalaṅkṛta:* this expression, which is very often used (vv. 31a, 42b, 58a, 82a, etc.), concerns the main buildings; it indicates that they may get a six-level elevation, while galleries, porticoes, verandah (etc.) have only a three level one (like *maṇḍapa*).
10. See 25.193.
11. This appears to be the main difference between divine and human dwelling houses: in a divine house, that is to say a temple, the 'chamber (of the house holder)' (*vāsa, svāmyāvāsa,* cf. below note 22), that is to say the sanctum (*garbhagṛha*, *nālīgṛha*), is to be at the centre (cf. e.g. chapter 19 note 29), while in human houses that chamber is always placed off-centre, in one of the side parts of the main building (see below note 22).
12. All the positions are given in relation to the centre of the site (see above note 2); cf. the position of principal main building in *catuśśāla* houses as given in chapter 27 (vv. 40 sq.).
13. *Lāṅgala* houses have two main buildings joined at right angle in order to look like a 'plough-share' (see fig. 23 and 24; cf. *lāṅgalākārabhitti*: "corner wall", chapter 25.63-64 . . .); the three main buildings of a *śūrpa* house (below v. 19) form a 'winnowing basket' (figs. 25-26).
Cf. *Mānasāra* 33.33b-36a:

दण्डकं च पृथक्शाला चैकशालापराख्यकम् ॥
लाङ्गलं स्वस्तिकं चैव द्विशाला च पराख्यकम् ।
मौलिकं शूर्पकं चैव त्रिशाला परिकीर्तिता ॥
चतुर्मुखं चतुःशाला चैवमुक्तानि पण्डितैः ।
सप्तशाला विशेषेण सर्वतोभद्रमीरितम ॥
दशशाला च सर्वेषां वर्धमानमुदीरितम् ।

About *daṇḍaka*, *svastika*, *maulika* and *caturmukha*, see above note 7; according to *Mayamata*, *sarvatobhadra* and *vardhamāna* are types of houses with four main buildings (see below vv. 66b-67).

अवाक्प्रत्यगुदक् सम्पत् प्रागवागपरो जयः ।
दक्षिणे पश्चिमे [33]हीनास्त्रिशालाः सर्वदोषकाः ॥ १९ ॥
लाङ्गलं गणिकादीनां शूर्पमुग्रोपजीविनाम् ।
लाङ्गले चैव शूर्पे च [34]पृथक्शालासु सर्वथा ॥ २० ॥
शालाविरहितस्थाने कुड्यद्वारं प्रयोजयेत् ।
एकसन्धि [35]द्विशालायां त्रिशालायां द्विसन्धिकम् ॥ २१ ॥
[36]उक्तानां दण्डकादीनां विन्यासं च वदाम्यहम् ।

[प्रथमदण्डकम्]

विस्तारं तु त्रिधा कृत्वा चतुर्भागं तदायतम् ॥ २२ ॥
[37]द्विभागं गृहविस्तारं वारमेकांशमग्रतः ।
[38]आस्यं तत्खण्डदण्डाभं वासं सर्वजनार्हकम् ॥ २३ ॥
एतद् दण्डकमित्युक्तं शालानां क्षुद्ररूपकम् ।

[द्वितीयदण्डकम्]

विस्तारे चतुरंशे तु षडंशाधिकमायतम् ॥ २४ ॥
द्विभागं गृहविस्तारं द्व्यंशं [39]चङ्क्रमणं भवेत् ।
शेषं पूर्ववदुद्दिष्टं दण्डकं तदुदीरितम् ॥ २५ ॥
गृहायते नन्दविभागभाजिते [40]शरांशकैर्दक्षिणभागमाधिकम् ।
अदक्षिणे [41]बन्धपदं तदन्तरे विधीयतां द्वारमथैकशालके ॥ २६ ॥

33. E : हीना त्रिशाला
34. A, B, C : पृथक् शाला प्रधानिका; E : पृथक्शालासु संमधा
35. A, B, C, D : द्विशालयास्त्रिशालाया
36. E : उक्तना
37. D : omits 23a; E : omits 23a/2-25a/1
38. D : वारं
39. C : चैवाङ्कणं
40. A, B, C, D : शरांशके
41. Correction; A, B, C, D : बद्धपदं; E : बन्धणदं

19 In a *śūrpa* (house, the three main buildings positioned) to the south, west and north bring luck; to east, south and west they bring victory; *śūrpa* houses without main buildings to the south and west are nothing but mistakes.

20-21 *Lāṅgala* houses are suitable for courtesans and people of that ilk and *śūrpa* house for *ugropajīvin.*[14] In *lāṅgala* and *śūrpa* houses and in all those with only one main building, a wall with a door must be disposed so as to border them where there is no main building.[15] Houses with two main buildings have one joint and those with three, two.[16]

22a I now present the arrangement of houses of the *daṇḍaka* type and of the other types listed above.

First type of daṇḍaka house[17]

22b-
24a The (total) width (of the house) makes up three parts and the length four. The width of the main building is two (thirds that of the house) and that of the verandah in front one third. The facade is 'broken-stick' shaped.[18] This dwelling, which is suitable for everyone, is called *daṇḍaka* and is the smallest of all houses.

Second type of daṇḍaka house

24b-25 The (total) width of the house makes up four parts and the length, which is greater, makes up six.[19] The width of the main building is two (parts) as is the width of the verandah. This house which, in all other respects, is as given above, is called *daṇḍaka*.

Arrangement of doors

26 In a single main building house, the length of the main building is to be divided into nine parts and then (a point is marked) at five parts from the right hand extremity and another at three parts from the left one. The access door is placed in between (them, in such a way that it is) farther from (the right end than from the left).[20]

14. *Ugropajīvin*: 'Who live on violence'(?) (see v. 58).
15. That is to say that the site (above note 2) of a house with less than four main buildings, is to be closed by a wall on the side (or sides) where there is no main building.
16. Cf. 27.11 sq.
17. For all the *daṇḍaka* houses the length of the main building and that of the verandah are same as that of the house; that is why they are not given in descriptions.
18. *Khaṇḍadaṇḍavat*: similar expressions are found in *Kāmika* (I.35.35 and 36.13) or *Mānasāra* (35.48), without being clearer. A two main building house described below is said to have a 'stick-like facade' (cf. note 37).
19. *Ṣaḍaṃśādhikam āyatam*: literally 'the length being six parts more (than) the width', which is meaningless (see *Kāmika* I.36.25b-26).
20. See below v. 196b (= 16.50b): also 19.20-22 and 30.43. The main point, according to this verse and the next one, is that the door is to be off-centre when for ordinary people.

केचिद् द्वारं मध्यसूत्रस्य वामे चाहुः [42]शिष्टं मानुषाणां निवासे[43] ।
सर्वास्वेतास्व[43bis]त्र शालासु शालाभागे [44]कुर्यादायते द्वारमेकम् ॥ २७ ॥

[तृतीयदण्डकम्]

त्रिभागं गृहविस्तारं [45]द्विगुणं तस्य दीर्घकम् ।
[46]भागं चङ्क्रमणोपेतं [47]मध्यमे सकभित्तिकम् ॥ २८ ॥
[48]कुल्याभद्वारसंयुक्तं शेषं पूर्ववदाचरेत् ।
वंशमूले तु वासं स्याद् वंशाग्रे [49]रङ्गमीरितम् ॥ २९ ॥

42. C, E : शिष्टा
43. D : नृपाणां
43bis. Correction; A, B, C, D, E : ०स्त्रशालासु
44. D : कुर्याद् भाजिते
45. D : त्रिगुणं
46. D : द्विभागं च क्रमोपेतं
47. C : मध्यमकसभक्तिकम् ; A, B : मध्यमे चैकभक्तिकम्;
E : मध्यमे सहभित्तिकम्
48. D : कुड्यं
49. D : चतुरङ्गकम्

27 Some say, (more simply), that in a house intended for men the door must be to the left of the median line (of the building). In any case, in all these houses, the door must make up one part of the N parts by which is measured the length of the main building.[21]

Third type of daṇḍaka house (fig. 22-I)

28-29a (The width and length of the house being as above), the width of the main building is three parts and its length six; the verandah makes up one part of the width (of the house). The main building is separated into two rooms by a median partition wall which is broken up by a vaulted door;[22] all else should be arranged as has been given above.

21. The dimensions of the door must be established without departing from the proportion system used for other parts of the house.

22. *Kabhitti* (also vv. 155, 162; 27.95): that 'wall of Ka (= Brahmā)' is also called *madhyabhitti* (below v. 104; 27.39, 70) or *brahmabhitti* (*Kāmika* quoted below); it is a partition wall placed above the foundation deposit (27.95a and *Kāmika* quoted below) at the middle (*madhya*, Ka/Brahmā Lord of the centre of the diagram) of a main building which it divides into two parts: the 'chamber of the house holder' (*svāmyāvāsa*, or more often, *vāsa*, cf. 27.83b sq.) and that of his wife (*raṅga*: 'gynaeceum', cf. *Kāmika* quoted below and 27.133). Between those two rooms (see fig. 22/I and II) a door pierced through the *kabhitti* is called *kulyābhadvāra*: that term ('door which is like a water-duct?) may designate a door without wooden-frame work, hence our tentative rendering 'vaulted door'. One may add that when a main building is divided into three parts (two *vāsa* separated by a *raṅga*, e.g. below vv. 31b-35) no mention is made of any *kabhitti* nor of any *kulyābhadvāra*. All these elements are defined in the *Kāmika* (I.35.45b-84a):

गर्भाधानक्रमणकं कभित्तिर्मुख्यधामनि ।
दक्षिणे नेत्रभित्तौ वा गर्भाधानं प्रकीर्तितम् ॥
अथवा ब्रह्मभित्तौ वा गर्भाधामं विधीयते ।
कभित्तेर्दक्षिणे भागे स्वाम्यावासः प्रशस्यते ॥
उत्तरे रङ्गमित्युक्तं गृहिण्याः गृहं भवेत् ।
कभित्त्याश्रयतो द्वारद्वयं कुल्याभमिष्यते ॥

Our translation:

"In the principal [cf. 27.40 and note ad loc.] main building is the *partition wall* which runs above the foundation deposit, or else the foundation deposit is inside the facade wall (of the main building) on the right (of the door), or else the foundation deposit is inside the partition wall. To the south [or to the right] of the partition wall is the *room of the master of the house*; to the north [or to the left] is the *gynaeceum*: thus is called the lodging of the mistress of the house. The double door(?) pierced in the partition wall is called 'vaulted door." *Dvāradvaya* ('double door') makes problem: it can be a double-leaf door (cf. 30.14) or, more probably, two single-leaf doors placed on both sides of the partition wall (see below vv. 76b-77a and note ad loc.).

सर्वतः परितः कुड्यं रङ्गं [50]पादसमन्वितम् ।
भागेन पुरतोऽलिन्द्रं पार्श्वयोः पृष्ठतस्तु वा ॥ ३० ॥
प्रासदवदलङ्कुर्याद् दण्डकं तदुदीरितम्[51] ।

[चतुर्थदण्डकम्]

तदेव मध्यमे रङ्गं [52]वासौ वंशाग्रमूलयोः ॥ ३१ ॥
[53]युक्त्यान्तःस्तम्भसंयुक्तं वंशद्वारं न योजयेत् ।
शेषं पूर्ववदुद्दिष्टं दण्डकं तदुदीरितम्[54] ॥ ३२ ॥

[पञ्चमदण्डकम्]

षडंशं विस्तृतं चैव द्वादशांशं तदायतम् ।
भागेन परितोऽलिन्द्रं शालाभागं द्विभागतः[55] ॥ ३३ ॥
तत्समं [56]पुरतोऽलिन्द्रं युक्त्यान्तःस्तम्भसंयुतम् ।
पार्श्वयोर्द्वित्रिभागेन [57]शालायामे द्विवासकौ ॥ ३४ ॥
द्विचतुर्भागविस्तारायामं मध्ये तु रङ्गकम्[58] ।
दण्डकं तदपि प्रोक्तं शेषं पूर्ववदाचरेत् ॥ ३५ ॥
व्यासेऽग्निभूतपाताल[59]नन्दांशैंऽशद्विकत्रिभिः ।
चतुर्भिः पुरतोऽलिन्द्रं स्यादेकद्वित्रिशालके ॥ ३६ ॥
एतत् सर्वं दण्डकं [60]जातिरूपं देवानां भूतैतलानां नृपाणाम् ।
[61]पाषण्डादीनां विशां शूद्रकाणां[62]योधानां रूपाङ्गनानां प्रशस्तम् ॥ ३७ ॥

50. A, B, C : पादस्य संयुतम् ; B (var) : पादेन संयुतम्
51. E : तत् प्रकीर्तितम्
52. E : वासवंशा-
53. A, B, D, E : युक्त्यान्तस्तम्भ-
54. E : तदभिर्युतम्
55. E : द्विभागिकम्
56. Correction (see *Kāmika* I.30.32); B, C, D, E : परितो
57. D : तारायमे द्विशालके; E : तारवासौ द्विवासकौ
58. E : तुङ्गकम्
59. A, B, C, D : नन्दांशैकद्वि-
60. E : जातरूपदेवां65. D : छन्दः
61. E : पाषण्ड्यादीनां
62. C : सौधानां

29b-31a The chamber must be at the bottom of the axis (of the building) and the gynaeceum at its top.[23] There are walls all around and the gynaeceum comprises pillars inside. There is a one part wide gallery in front, behind or at the sides. The disposition is that of a temple. This house is called *daṇḍaka*.

Fourth type of daṇḍaka house

31b-32 The gynaeceum may also be in the centre between two chambers placed at top and bottom of the axis; pillars are arranged inside according to circumstance but the door should not be placed on the axis (of the building).[24] This house which, in other respects is as above, is called *daṇḍaka*.

Fifth type of daṇḍaka house (fig. 22-II)

33-34a (The total) width (of the house) makes up six parts and the length twelve; (the house) is surrounded by a one part wide gallery. The width of the main building is two parts as is that of the verandah in front of it; the interior pillars are arranged according to circumstance.

34b-35 There are two lateral chambers two parts wide, three parts long and arranged along the length of the main building; between them is the gynaeceum, two parts wide and four parts long. This house, which in other respects is as above, is called *daṇḍaka*.

Proportions of the verandah

36 In houses with one, two or three main buildings, the width of the verandah must be a third, two fifths, three sevenths or four ninths the width (of the building).

37 All *daṇḍaka* houses in *jāti* mode[25] have been thus described, those such as are suitable for gods, brahmins, kings, heterodox, vaiśya, śūdra, soldiers and women who live by their charms.

23. *Vaṃśamūle . . . vaṃśāgre: vaṃśa* is a beam and, especially, the ridge beam (cf. chapter 18 note 10 and fig. 14); as any timber-piece it gets a 'bottom' (*mūla*) and a 'top' (*agra*) (e.g.17.8b-10a); the ridge of the wagon-roof (*śālākāraśirṣa*) of a main building, being lengthwise, the axis of the ridge is one and the same as that of the building (see fig. 22, etc.).

24. See below v. 199; cf. *Kāmika* (I.35.147b) :
अनुवांशगृहद्वारं नैव कैर्यं गृहार्थिभिः ॥

25. The houses which follow the *jāti* mode have two gables, corresponding to both ends of their wagon roof; those following *chanda*, *vikalpa* and *ābhāsa*, respectively have no gable or one gable, three gables and four gables (see following notes).

[मौलिकम्]

एतदेव सभाकारशिरोयुक्तं तु मौलिकम्[63] ।
तदेव काननोपेतं मौलिकं तदुदीरितम्[64] ॥ ३८ ॥
[65]छन्दं पूर्वोदितानां तु संमतं नैव योषिताम् ।

[स्वस्तिकम्]

[66]तदेव पुरतोभद्रं चतुर्द्व्यंशेन निर्गमम् ॥ ३९ ॥
वासं नेत्रत्रयोपेतं स्वस्तिकं तद् विकल्पकम् ।
देवभूसुरभूपेषु योग्यं [67]नैवान्त्यजन्मनाम् ॥ ४० ॥

[चतुर्मुखम्]

तदेव मुखभद्रं तु यथा तत् पृष्ठतो भवेत् ।
[68]क्रकरीवंश[69]मूलाग्रं चतुर्नेत्रसमन्वितम् ॥ ४१ ॥
[70]अधिष्ठानादिवर्गाढ्यं प्रासादवदलङ्कृतम् ।
नासिकातोरणाद्यङ्गैर्युक्तं वातायनादिभिः ॥ ४२ ॥
चतुर्मुखमिदं [71]नाम्ना आभासमिति कल्पितम् ।
देवद्विजनृपाणां च संमतं सम्पदां पदम् ॥ ४३ ॥

[दण्डकादिसामान्यलक्षणम्]

एकादिपञ्चभूम्यन्तं दण्डकादिचतुष्टयम् ।
स्वामिचित्तवशान्न्यस्त[72]स्थानविन्याससंयुतम् ॥ ४४ ॥
हस्त्यश्ववृषभादीनां प्रत्येकं वासपङ्क्तिकम्[73] ।

63. E : मालिक्कम्
64. E : तदपीरितम्
65. Ḍ : छन्दः
66. E replaces 39b by : तदेव पुरतोऽलिन्द्रं भद्रं चद्व्यंशेन (+ +) । तत् परे पार्श्वयोर्भागं माननालिन्द्रमिष्यते ॥
67. E : नैवान्य-
68. C : ककरी-; D : कर्करी
69. A, C, D : शालाश्रं; B : शालाग्रं
70. E : omits 42-43a
71. C : नाम्नाभासं तदेव कल्पितम् ; D : नाम्नाभसं तदधिकाङ्घ्रिकम्
72. E : -स्तन-
73. E : प्रत्येकाङ्घ्रिसपत्तिकम्

Maulika type

38-39a (The main building of a house of the) *maulika* (type) has a hipped roof or it has only one gable.[26] This *maulika* house is in *chanda* mode and is suitable for all those mentioned above, excluding women.

Svastika type (fig. 22-III)

39b-40 Or else, if the main building comprises a front forepart, two parts (wide) and with a two part projection, then there are three gables;[27] that house is called *svastika*, which is in *vikalpa* mode and which is suitable for gods, brahmins and kings but not for lower classes.

Caturmukha type

41 Otherwise, there is a forepart at the back like the one in front; this makes four gables; including those at top and bottom of the main building's axis, which makes a right angle with that of the foreparts.[28]

42-43 This house has levels of elevation, the first being the base;[29] it is disposed like a temple and has false dormer windows, arcatures and other similar elements as well as windows etc . . . . It is called *caturmukha* and is in *ābhāsa* mode. It is suitable for gods, brahmins and kings to whom it brings success.

Features common to daṇḍaka and other types

44 The four types of *daṇḍaka* and other houses have between one and five storeys; the interior disposition is to be in accordance with the wishes of the owner.

26. An hipped-roof (*sabhākāra*) has no gable, while a single-gable roof is probably a single-hip roof, that is to say an apsidal one (*hastipṛṣṭha* or *dvyaśravṛtta*, cf. chapter 11 note 2).
27. There are two gables at the ends of the wagon-roof and a third one on the forepart.
28. The two foreparts are arranged on the same axis, perpendicular to that of the building; their two gables, being added to those of the main roof make up that 'four faced' building.
29. *Adhiṣṭhānādivargāḍhyam*: this can more precisely mean that the elevation comprises all the six levels, due to the comparison with temples which follows.

[74]सद्विचूलित्रिचूल्यङ्गं सप्रग्रीवं सतल्पकम् ॥ ४५ ॥
सपादं सार्धमुत्सेधं तत्समं वाऽभिधीयते ।
दण्डकं मौलिकं चैव यथेष्टदिशि वारणम्[75] ॥ ४६ ॥

द्विशालाविधानम्

[चतुर्मुखम्]

चतुरश्रे [76]द्विशाले तु धर्मभागविभाजिते[77] ।
भागेन बाह्यतो वारं द्व्यंशं गेहविशालकम् ॥ ४७ ॥
प्रमुखे वारमेकांशं मण्डपं नवभागिकम्[78] ।
[79]तदावृत्त्यैकतोऽलिन्द्रं शेषं चङ्क्रमणं भवेत् ॥ ४८ ॥
मुखगेहं [80]बहिर्वारं लाङ्गलाभं यथा तथा ।
मुखचङ्क्रमणाद्यन्तर्विन्यासं चतुरश्रकम् ॥ ४९ ॥
मध्यरङ्ग[81]समायुक्तं मुख्यगेहं द्विवासकम् ।

74. E : द्विद्विचूलि-
75. E : वासकम्
76. D : विभागे; E : द्विभागे
77. E : द्विभाजितं
78. E : नवभागभाक्
79. E : तदाप्रत्यान्ततो
80. E : बहिर्द्वारं
.81. B : सभायुक्तं; E : समोपेतं

45 Buildings intended for elephants, horses, bulls etc. . . . will be separate, one from another, and will each have two or three *cūlī* (?) as well as a vestibule and a closing door.[30]

46 The height of [. . . ?] is equal to the width or to the width increased by a quarter or a half. The doors of *daṇḍaka* and *maulika* houses are on whichsoever facade desired.[31]

Houses with Two Main Buildings

Caṭurmukha type (fig. 23)

47-48 This house with two main buildings, forms a square ten parts wide; from outside inward there is, first, a one part wide gallery and then the two part wide main buildings; in front of the main buildings is a verandah one part wide; (in front of that) there is a (square) pillared court, three parts wide:[32] It is bordered by a portico and the remainder (in the centre) is for the court proper.

49 The facades of the two main buildings and the outside gallery are built according to *lāṅgala* plan[33] but, on the other hand, the arrangement of interior elements such as the front inner court is made on a square basis.

30. Horses' and elephants' stables (*aśvaśālā, hastiśālā*) are described in chapter 29 (vv.168-187). *Cūli*: same as unidentified *cūlikā* (cf. chapter 25 note 96) or a kind of ventilator? (see also *cūlaharmya*, below note 89). *Pragrīva*: it is a kind of 'vestibule' (also *mukhaśālā*) and appears as an important part of stables; cf. 29.182a, as well as *Arthaśāstra* (II.30-4 [horses' stable] and II.31.2 [elephants' stable]), and *Gajaśāstra* (p. 223 where the form *prāggrīva* is found repeatedly). *Talpa*: we consider it being synonymous to *kavāṭa* ('door-leaf', cf. 30.5b, 23a, 24a, etc.); however a cognate passage in *Arthaśāstra* (II.30.4) may lead to take it in its more classical meaning of 'wooden bench': *aśvaśālāṃ . . . sapragrīvaṃ pradvārāsana-phalakayuktām*.
31. There seems to be a gap between vv. 45 and 46 (or between half-verse 46a and 46b). We render *vāraṇa* by door, taking in mind that *daṇḍaka* and *maulika* houses being without forepart, the position of the door is not fixed by the position of that last; however according to P.K. Acharya (1946, sv.), *vārana* may be used as a synonym of *vāra* ('verandah') and thus, the meaning could be: 'The verandah of . . . . is on whichsoever facade desired'.
32. *Maṇḍapaṃ navabhāgabhāk*: literally 'a pillared court occupying nine units'.
33. See above note 13.

बाह्यचङ्क्रमणाद् बाह्ये मुखभद्रं द्विभागतः ॥ ५० ॥
चतुर्मुखसमायुक्तं [82]द्विशालं तच्चतुर्मुखम् ।

[स्वस्तिकम्]

तदेव [83]पञ्चभागान्तमेकशालामुखायतम् ॥ ५१ ॥
द्वारं पूर्ववदुद्दिष्टं सर्वालङ्कारशोभितम्[84] ।
मण्डपं बाह्यतोऽलिन्द्रं [85]सायतं प्रविधीयते ॥ ५२ ॥
नेत्रत्रयसमायुक्तं दीर्घ्यां [86]सायतभद्रकम् ।
एतत् स्वस्तिकमित्युक्तं शेषं पूर्ववदाचरेत् ॥ ५३ ॥

[दण्डवक्त्रम्]

[87]तदेव द्विमुखोपेतं दण्डवक्त्रमिति स्मृतम् ।
[88]सावकाशाङ्गणोपेतं मण्डपेन विना यदि ॥ ५४ ॥
शालाविरहितस्थाने कुड्यद्वारं प्रयोजयेत् ।
एकानेकतलोपेतं कुर्याद् [89]रूपोपजीविनाम् ॥ ५५ ॥

त्रिशालाविधानम्

[मेरुकान्तम्]

[90]व्यासायामेऽष्टधर्मांशे त्रिशाले द्व्यंशमङ्गणम् ।
[91]त्रिपार्श्वेऽलिन्द्रमेकांशं द्व्यंशं शालविशालकम् ॥ ५६ ॥
[92]त्यक्तमध्यमपादं [93]तु [94]द्व्यंशं तन्मुखभद्रकम् ।
[95]षडाननसमोपेतं [96]सप्रच्छन्नमजाङ्कणम् ॥ ५७ ॥
एकानेकतलोपेतं प्रासादवदलङ्कृतम् ।

82. E : विशालं तु
83. Correction (*Kāmika* 1.31.5); A, B, C, D, E : पञ्चभागान्तमेकांशादि
84. E : संयुतं
85. D : सेनायतं हि यत् (?)
86. A, B, C, D : चायतभद्रकम्
87. D : omits 54a, 54b/2 and 55b/1
88. E : सवकाशांशनोपेतः०
89. E : राजोप०
90. D : त्रिधमेष्टमांशेन त्रिशालैर्द्व्यंशमङ्गणम्
91. E : त्रियंशेऽलिन्द्रमेकांशे
92. D : अत्युक्त-
93. A, B, C : तद्
94. D : द्वयंशान्तं
95. D : षड्वाननसमोपेतं; E : षडंशं नासिकोपेतं
96. D : सप्रत्रम-

50-51a The principal main building comprises two chambers separated by the gynaeceum. There is a forepart with both a width and a projection of two parts beyond the outside gallery. This house which comprises two main buildings and which has four gables is called *caturmukha*.[34]

Svastika type

51b-53 Otherwise, the length (of one of the two) main buildings is only five parts; the door is as has been given above and all the elements (previously mentioned) are to be found; the pillared court and the portico around it are however to be rectangular plan.[35] This house has three gables and the forepart of the longest main building is elongated.[36] This is a *svastika* house which, in other respects, is as above.

Daṇḍavaktra type (fig. 24)

54-55 Or else, if there are only two gables, the house is said to be of the *daṇḍavaktra* type;[37] if it has no pillared court it will have a court open to the sky. Door and walls should be where there is no main building (on the border) of the house. This house with one or several storeys is to be built for women who live by their charms.

Houses with Three Main Buildings

Merukānta type (fig. 25)

56-57a The width of this three main building house is eight parts and its length ten. It has a central court, two parts wide and surrounded on three sides by a one part wide verandah and a two part wide main building. The foreparts of these main buildings have no central pillar and they are two parts (in width and projection).

34. There is at the corner an interpenetration of the two main buildings; their ridge-beams cross each other at right angle and each building gets two gables (see fig. 22); the description is more clear when dealing with *catuśśāla* (e.g. below v. 77b).
35. The site of that house is probably to be rectangular.
36. The two main buildings join at the corner without interpenetration: the 'long' one occupies a whole side of the house and it has a gable at each of its extremities, while the other one, which is shorter, ends on one side straight against it and has only one visible gable at its other extremity (for a similar arrangement on a three main building basis see *maulibhadra* type, fig. 26).
37. *Daṇḍavaktra* ('with a stick-like facade'): while being at right angle, the outside facades of the buildings join without being interrupted by a gable and they make up like a continuous one, hence probably that name.

द्वारादि पूर्ववन्मेरुकान्तं [97]नामोग्रजीविनाम् ॥ ५८ ॥

[मौलिभद्रम्]

व्यासे [98]पङ्क्त्यर्कभागे तु पार्श्वयोः पृष्ठतस्तु वा ।
वारमेकांशतः कुर्याद् द्व्यंशं गेहविशालकम् ॥ ५९ ॥
[99]प्रमुखे वारमेकांशः द्व्यंशं तन्मध्यमाङ्गणम् ।
परितो वारमेकांशं [100]सप्रच्छन्नमथापि वा ॥ ६० ॥
तारद्व्यंशाधिकायामं चतुराननमण्डितम् ।
प्रमुखे तु चतुर्द्व्यंशं [101]निर्गतद्वारभद्रकम् ॥ ६१ ॥
पार्श्वयोर्वापरे मुख्यवासं स्याद् द्विललाटकम्[102] ।
मौलिभद्रमिदं नाम्ना शेषं पूर्ववदाचरेत् ॥ ६२ ॥

[त्रिशालकप्रमाणम्]

त्रिपञ्चषोडशारत्नितारा द्वौ द्वौ प्रवर्धयेत् ।
[103]आचतुर्विंशतेर्व्यासः [104]पञ्चधोक्तस्त्रिशालके ॥ ६३ ॥

[चतुःशालाविधानम्]

[चतुःशालाप्रमाणभेदानि]

नवपङ्क्ति [105]करादेवं द्विद्विहस्तविवर्धनात् ।
आपञ्चोत्तरषष्ट्यन्तं [106]षट्षष्ट्यन्तं तु विस्तृतम्[107] ॥ ६४ ॥
[108]चतुःशालविशालाः स्युर्नवविंशतिसंख्यया ।
[109]आद्यद्विसप्तमानं तु [110]संवृताङ्गणकान्वितम् ॥ ६५ ॥
[111]विवृताङ्गणकं [112]शेषं कुर्याद् यत्र यथोचितम् ।
आद्यं तु सर्वतोभद्रं द्वितीयं वर्धमानकम् ॥ ६६ ॥
तृतीयं स्वस्तिकं चैव नन्द्यावर्तं चतुर्थकम् ।
पञ्चमं रुचकं विद्याच्छालानामभिधानकम् ॥ ६७ ॥

97. A, B, D, E : नामाग्र०
98. E : पङ्क्त्येकभागे
99. D : प्रमुखैर्वारमेकांशं द्व्यंशकं मुखभद्रकम् ।
100. A, B, C, D : द्वि–; B (var) : वि-
101. D : निर्गमं मुखभद्रकम् ; E : निर्गमं द्वारभद्रकम्
102. E : -के
103. D : आचतुर्विंशतेर्वासं; E : चतुर्विंशतिके व्यासः
104. B : पञ्चचप्रोक्त-
105. A, C, D : कराभ्य; E : कराद्यावद्
106. C : षष्ट्यन्तं चतुर्विस्तृतम्
107. E : विस्तृतिः
108. E : चतुःशालाद्विशाला स्याद्
109. A : अद्य; C : आद्यं; D : आद्विद्वि; E : अन्यविसप्त
110. D : साधात्वांकरणसंयुतम्
111. D : विप्रता
112. C : सर्वं शेषं कुर्याद् यथोचितम्

57b-58 This house has six gables and its central court is covered;[38] it has one or several storeys and its disposition is like that of a temple; it is as above as regards its door (and walls). This house fitting for *ugropajīvin* is called *merukānta*.[39]

Maulibhadra type (fig. 26)

59-61 The width of this house is ten parts and (its length) twelve. At the back or on the sides, is an exterior gallery one part wide. The (three) main buildings are two parts wide and their verandah one; the central court is two parts wide and surrounded by a one part wide portico, or it may be covered. (This house), whose length is more than its width by two parts, has four gables. On the front facade there is a porch four parts wide and projecting by two.

62 The principal main building, which is on the side or the back of the court, has two gables.[40] This house which, in all other respects, is constructed as above is called *maulibhadra*.

Dimensions of houses with three main buildings

63 The five possible widths for the (main buildings of) houses with three of these main buildings, go from fifteen (to twenty-three) cubits or from sixteen to twenty-four by successive increments of two cubits.

HOUSES WITH FOUR MAIN BUILDINGS[41]

Dimensions and types

64-66a There are twenty-nine possible widths for the (main buildings of) houses with four of them; these go from nine to sixty-five cubits or from ten to sixty-six by successive increments of two cubits. The first fourteen dimensions are for (houses whose) central court is not covered; the choice is to be made according to prescription.

66b-67 Here are the names of houses (with four main buildings) as must be known: the first is *sarvatobhadra*, the second *vardhamāna*, the third *svastika*, the fourth *nandyāvarta* and the fifth *rucaka*.[42]

38. *Ajāṅgaṇa*: literally 'court of Aja', that is to say the court which occupies the centre of the site diagram.
39. See above v. 20a.
40. The figure 26 has been drawn according to the second case (when the principal building is on the back of the court).
41. Descriptions of four main building houses found in *Kāmika* (I. chapters 38 to 42) often are word for word similar to those given here.
42. The same names are found in many other treatises (see Acharya 1946 sv *catuśśāla*).

[चतुःशालादैर्घ्यगणनम्]

[113]तत्तदात्तविशालेन बीजं स्याच्चतुरश्रकम् ।
आत्तव्यासाद् द्विहस्तेनाधिक्यजात्यायतं मतम् ॥ ६८ ॥
चतुर्हस्ताधिकं छन्दं विकल्पं षट्कराधिकम्[114] ।
आभासमष्टहस्तेनाधिक्यं दैर्घ्यमिति स्मृतम् ॥ ६९ ॥
अथ वैशेषिकायाममा[115]त्तांशेन विधीयते ।
[116]आत्तव्यासांशके जातिर्द्विभागेनाधिकायतम् ॥ ७० ॥
चतुरंशाधिकं बीजाद् [117]दीर्घं छन्दमिति स्मृतम् ।
[118]षडंशदीर्घं विपुलाद् विकल्पमिति कथ्यते ॥ ७१ ॥
अष्टभागाधिकं व्यासादाभासं स्यात् तदायतम् ।
[119]षडंशेन विशाले तु नेष्टमाभासदैर्घ्यकम् ॥ ७२ ॥

[प्रथमसर्वतोभद्रम्]

सर्वतोभद्रविन्यासं संक्षेपाद् वक्ष्यतेऽधुना ।
[120]वासव्यासेऽष्टभागे तु द्विभागं मध्यमाङ्गणम् ॥ ७३ ॥
तदर्धं परितो मार्गं द्विभागं गेहविस्तृतम् ।
[121]चतुष्कर्णे सभास्थानं सभामध्ये तु वारकम्[121bis] ॥ ७४ ॥
[122]पूर्वापरगृहे वाऽपि [123]स्वाम्यावासं प्रशस्यते ।
सर्वतः कुड्यसंयुक्तं [124]कुल्याभद्वारसंयुतम्[125] ॥ ७५ ॥
[126]बहिर्जालककुड्यं स्यादन्तर्निर्वृत्तपादकम् ।
पक्षशालांशके द्वारं [127]मुखं पूर्वेऽपरत्र वा ॥ ७६ ॥

113. E : omits 68-69a; D : तदात्तविशाला च दायदश्च स्याच् (?)
114. D : षट्शताधिकम्
115. A : ०त्मांशेन
116. A, B, C : आत्तव्यासं कर्मजाति-; E : आर्त-
117. C : तद् दीर्घमिति स्मृतम्
118. C : षडंशतश्च; E : षडंश विपुलं दैर्घ्यं वैकल्पमिति स्मृतम्
119. D : षड्विंशके; E : षडंशक-
120. D : व्यासव्याष्टं भागे; E : वासव्यासाष्टभागे
121. D : चतुष्कण्ठे: E : चतुष्कोण०
121bis. corr. A, B, C, D, E : वासकम्
122. D : पूर्वापरदिशि
123. E : स्यागावासं प्रकल्पयेत्
124. D : कुड्याभासं प्रधानकम्; E : कुलभां द्वार-
125. E : adds after 75 : चतुर्दिग्भद्रसंयुक्तं युक्तं वातायनादिभिः
126. C : बहिर्जालककुड्यास्यं स्यात् पादं धृतपादकम्; D : मध्यपार्श्वे तु कुड्यं स्यादन्तविवृतपादकम्
127. D : प्रागेव मुखगोचरम् ; E : पूर्वेव मुखशोभितम्

Calculating the length

68-69 The initial type is a square (house) whose sides have the dimensions which have been given for the width. The length is in line with the *jāti* mode when it is two cubits more than the chosen width; if the difference is four cubits, it is then in *chanda* mode; if six, *vikalpa*; finally, if the length is eight cubits (more than the width), it is *ābhāsa*.[43]

70-72 The length may be calculated differently, in terms of the number of units (making up the width). If the length is more than the chosen width by two units it is in *jāti* mode; if it is more than the standard width it is *chanda* mode; if it is six units more than the width, the mode is *vikalpa* and if longer by eight, *ābhāsa*. When the width is six units (or less), *ābhāsa* mode is not to be used.[44]

First type of sarvatobhadra house (fig. 27)

73a Now a brief description of houses of the *sarvatobhadra* type is given.

73b-74 The (total) width of the house is eight parts; the central courtyard makes up two parts of the width; the passage around it is half as wide and the main buildings make up two parts of the width. (Exterior) to the four corners (of the square formed by the four main buildings) there are square outward rooms and a gallery extends on each side between these rooms.[45]

75-76a The master's chamber is in either the east or the west main building; it is enclosed by walls and it has a vaulted door;[46] the walls have latticed windows on the outside and there are pillars along their interior face.

76b-
77a The main entrance (of the house) occupies one part (along the length) of one of the lateral main buildings or of the eastern one; it has a door with plain shutters on the exterior and one with latticed shutters on the interior.[47]

43. All the descriptions given afterward concern square houses.
44. That is to say that the length must not exceed the double of the width.
45. *Sabhā* ('square outward room'): that feature is called *karṇakūṭa* in *Kāmika* (I.38.7 sq.) and *maṇḍapa* (!) in *Mānasāra* (35.144b); all these terms enhance its subsidiary character.
46. *Svāmyāvāsa, kulyābhadvāra*: see above note 22.
47. The main entrance should probably be in a side building when the principal building is to the east, and in the eastern building when the principal one is to the west; however that does not agree with what is told in chapter 27 (cf. 27.45, 48,51, 54 and ibid. note 31). There must be two doors: one on the side of the entrance building facing outside and the other of its side facing the central court (half-verse 77a = 154b).

जालकं च [128]कवाटं च [129]बाह्येऽबाह्ये तथैव च ।
[130]क्रकरीवंशशाला[131]ग्रमष्टा[132]स्यं भद्रसंयुतम् ॥ ७७ ॥
चतुर्दिग्भद्रसंयुक्तमेकै [133]कार्धसभामुखम् ।
[134]अन्तर्भद्रसभा[135]कर्णे शङ्खसङ्गलुपान्वितम्[136] ॥ ७८ ॥
मुखपट्टिकयोपेतम[136bis]र्धकोटिसमन्वितम् ।
[137]परितो [138]दण्डिकावारं शिखरे [139]नीव्रपट्टिका ॥ ७९ ॥
प्रस्तरं नासिकायुक्तमन्तरप्रस्तरान्वितम् ।
[140]समकायं समद्वारं समवंशं तु कारयेत्[141] ॥ ८० ॥
विपरीतमनर्थाय भवेदेव न संशयः ।
[142]मुक्तमुक्ततलं तत्र मण्डपक्रिययान्वितम् ॥ ८१ ॥
[143]एकानेकतलोपेतं प्रासादवदलंकृतम् ।
देवद्विज[144]नृपाणां च वासयोग्यं सनातनम्[145] ॥ ८२ ॥
सर्वासामपि शालानामेतत् सामान्यमीरितम् ।
हस्तच्छेदप्रवृद्ध्या वा हान्या [146]पूर्णं यथा कुरु ॥ ८३ ॥
[147]क्रकरीकर्णवक्त्रान्ता [148]शालावासचतुष्टया ।
[149]अष्टास्योर्ध्वतलग्रीवा [150]सस्थूपिसमवंशका[151] ॥ ८४ ॥
भद्रोर्ध्वमुख [152]कूटं स्यादन्तर्द्वारं बहिर्मुखम् ।
[153]एतत्तु सर्वतोभद्रं राज्ञामावासयोग्यकम् ॥ ८५ ॥

128. A, B, C : कपर्दं
129. C : बाह्यबाह्ये; D : पार्श्वबाह्ये; E : ग्राह्यं बाह्ये
130. D : कर्करि; E : ककरी
131. A, B, C : ०श्र-
132. D : ०श्रं; E : ०शं
133. B : (var) : ०कं तु सभा; D, E : ०कान्धसभा
134. C : अन्तर्गतलुपा-; E : अन्तर्गतसहा
135. D : कण्ठे
136. C : लुपान्तरम्
136 bis. corr. A, B, C, D, E : ०ध्य०
137. D : पञ्चधा
138. E : मण्डिकावारं
139. E : वृत्तपट्टिका
140. D : समाङ्घ्रिकं
141. D adds after 80 : पादोपरि भवेत् पादं भित्तिं भित्त्योपरि भवेत्
142. E : उक्तानुक्त
143. D : एकानेकतलं तद्वादेव दिवतलं कृतम्
144. E : नरेन्द्राणां वास-
145. E adds between 82 and 83 : तदेव परितोऽशेनालिन्द्रं वारसमन्वितम् । अध्यर्धद्विगुणं वापि यथा योगमलिन्द्रकम् ॥
146. D : पूर्वं यथा रुचिः
147. E : ककरीकण्ठ-
148. C : शङ्खासाच्चतुष्टया
149. D : अष्टवोर्ध्वतलं नेत्रान्ययसमवंशिका (?)
150. C : सस्तूपी; E : शस्त्रपीडम (?) वंशकम्
151. D and E add after 84 : अष्टास्यमुखपट्टयङ्गं नीव्राङ्घ्रिकसमावृतम्
152. D : कूटास्यमथवान्तर्बहिर्मुखम
153. D : omits 85b

77b-78a The ridge beams of the main buildings cross at right angles and thus there are eight gables, (each) of which has a projection. In the middle of the four faces (of the house) there is a forepart, in the shape of half an outward room.[48]

78b-81a At corners there are inside(?) projecting rooms with (a roofing whose) rafters are assembled conch-like.[49] There is a pediment with *ardhakoṭi*.[50] All around there is a lean-to.[51] The roof is bordered by a board along its eaves.[52] The entablature is provided with false dormer windows and with a stereobate.[53] The rafters, doors and ridge beams (of the four main buildings) are to be similar;[54] any transgression of this rule will bring endless misfortune.

81b-82 In all empty spaces the appearance is that of a pavilion.[55] There are one or several storeys and the arrangement is as for a temple. Such a house is always fit to be the dwelling of gods, brahmins and kings.

83 For increases and decreases nothing less than one complete cubit is ever to be used; this is common to all houses.

84-85 The gables which are at the ends of the four main buildings are at right angles; above these eight gables are a (second) storey (?) and an attic (?).[56]

48. *Ardhasabhāmukha*: these foreparts are similar to the outward corner rooms (above note 45), but their backside is applied against the wall of the main building, hence they look like engaged structures of which the front 'half' part only is visible.
49. *Śaṅkhasaṅgalupā*: this must correspond to a pyramid roof or to a conical one; however it is difficult to know to which construction corresponds that roofing: our translation of the beginning of the sentence is tentative; the roofing could be that of the corner outward rooms or of the foreparts, but in that case *antar* would be a problem.
50. *Ardhakoṭi*: see chapter 22 note 27; here again we do not know to which construction pertain those features.
51. *Daṇḍikāvāra*: literally 'portico (supported by) consoles'; about *daṇḍikā* see 16.9b-10a, 18.5b sq.
52. *Nīvrapaṭṭikā*: that board is to be fixed on the rafters' lower ends.
53. *Antaraprastara*: see chapter 14 note 10.
54. *Kāya* = *lupā*: see chapter 16 note 13. The *sarvatobhadra* houses have four similar main buildings, while these last are of different heights and lengths in the *vardhamāna* houses (see e.g. below vv. 105-106).
55. *Muktamuktatala*: 'all the free space', that is to say the place which is not occupied by main buildings; what is to be built here are galleries and other pillared structures endowed with the three level elevation of pavilions.
56. This probably refers to the multistoreyed houses mentioned above (v. 82b); the presence of an 'attic' (*grīva*) implies that such houses are 'like temples' (*prāsādavad*, ibid.).

[द्वितीयसर्वतोभद्रम्]

वासव्यासेऽर्कभागे तु [154]द्विभागं मध्यमाङ्गणम् ।
परितो[155]मार्गमेकांशमन्त्तर्वरम[156]थांशकम् ॥ ८६ ॥
शालाव्यासं द्विभागेन [157]बाह्यवारं तदर्धकम् ।
एतत्तु सर्वतोभद्रमलङ्कारादि पूर्ववत् ॥ ८७ ॥

[तृतीयसर्वतोभद्रम्]

व्यासे द्विसप्तभागे तु द्विभागं मध्यमाङ्गणम् ।
परितो [158]मार्गमेकांशं द्व्यंशं शालाविशालकम् ॥ ८८ ॥
तदर्धं बाह्यवारं तु [159]पृथुवारं द्विभागतः ।
[160]चतुष्टयानां शालानां शिखरं तु सभाकृति ॥ ८९ ॥
[161]मध्ये नासिसमायुक्तं भद्रप्रभृति पूर्ववत् ।
सर्वासामपि शालानां त्यजेन्मध्यस्थपादकम् ॥ ९० ॥
त्रितलादितलोपेतं खण्ड[162]हर्म्यादिमण्डितम् ।
एतत्तु सर्वतोभद्रं देवद्विजमहीभृताम् ॥ ९१ ॥

[चतुर्थसर्वतोभद्रम्]

व्यासे द्विरष्टभागे तु चतुरंशमथाङ्गणम् ।
पूर्ववद् योजयेच्छेषं [163]प्रहीणशिखराकृति ॥ ९२ ॥
नासिकातोरणाद्यङ्गैर्जालकैश्च [164]समन्वितम् ।
त्रितलादितलोपेतं प्रासादवदलङ्कृतम् ॥ ९३ ॥
तले तले तु सोपानं मध्ये मध्ये तु मण्डपम् ।
विवृतं [165]वाङ्गणं सर्वं [166]युक्त्यानुक्तं प्रयोजयेत् ॥ ९४ ॥
एतत्तु सर्वतोभद्रं नृपाणामधिवासकम् ।

154. C : मध्ययं
155. D, E : वाग्मं-
156. E : ०र्धांशकम्
157. D : वाह्यं चावृनमर्धकम्; E : याह्यद्वारं
158. A, B, C : वाग्मं-
159. D : पृथग् वा व्रह्मगजयांः
160. Verses 89b to 172 are missing in D; some of them are however to be found very confused after verse 172.
161. E : मध्यनार्गास्समांयनं
162. A, B : -हर्म्याभि -
163. C : प्रभिन्न-; E : प्रणीहशिखरान्वितम्
164. E : विचित्रितम्
165. E : साङ्कणे
166. E : युक्त्ययुक्तं

There are finials on the ridge beams which are all at the same level. There are loggias above the foreparts, accessible from inside and with a gable on the outside.[57] This *sarvatobhadra* house is a dwelling fit for kings.

Second type of sarvatobhadra house

86-87 The total width of the house is twelve parts; the central court makes up two parts and the walkway around it one. Interior verandahs are one part wide, main buildings two and the outside gallery half of that. This house whose decoration and arrangement are as given above is called *sarvatobhadra*.

Third type of sarvatobhadra house

88-89a The total width is fourteen parts; the central court makes up two parts and the walkway around it one. The main buildings are two parts wide and the exterior gallery is half as wide. The big (surrounding) courtyard makes up two parts of the width.[58]

89b-91 The four main buildings have hipped roofs with median false dormer windows. Foreparts and other elements are as above; no median pillar is to be placed in any of the four main buildings. This house has at least three storeys; it comprises engaged structures and others of the kind. It is called *sarvatobhadra* and is suitable for gods, brahmins and princes.

Fourth type of sarvatobhadra house

92 The total width is sixteen parts; the central court makes up four parts; everything else may be arranged as in the preceding case. The roof is almost flat (?).[59]

93-95a This house is decorated with false dormer windows, arcatures and other elements of the kind, as well as with latticed windows; it has at least three storeys and is arranged as is a temple. A stairway leads from storey to storey. The middle of each storey is arranged like a pavilion, unless there is an uncovered inner court;[60] everything not prescribed by name has to be adapted to the particular circumstance. This house, perfectly fit for kings, is called *sarvatobhadra*.

57. The "loggias" (*mukhakūṭa*) are upward extensions of the projecting elements described before (vv. 78 sq.); see below vv. 120 sq.

58. *Pṛthuvāra*: that court is probably surrounded by a wall to which may lean a portico (v. 97a) or perhaps some of the annexes listed below (vv. 212 sq.).

59. *Prahīnaśikhara*: this 'reduced' roof may be like that of a *harmya* (below v. 100).

60. The meaning is that when the inner court is covered, it is replaced by a multistoreyed pillared construction, whose storeys correspond to those of the main buildings.

[पञ्चमसर्वतोभद्रम्]

अष्टादशांशके [167]व्यासे द्विभागं मध्यमाङ्गणम् ॥ ९५ ॥
परितो मार्गमेकांशमन्तर्वारमथांशकम् ।
शालाव्यासं द्विभागेन [168]बाह्यवारं तदर्धकम् ॥ ९६ ॥
द्विभागं [169]पृथुवारं स्याद् बाह्यवारमथांशकम् ।
शालाकारं सभाकारं यथा वा शिखरं तु तत् ॥ ९७ ॥
त्रितलादितलोपेतं खण्ड[170]हर्म्यादिमण्डितम् ।
पूर्ववद् योजयेच्छेषं यथायुक्ति यथारुचि ॥ ९८ ॥
स्वामिचित्तवशान्यस्तस्थानविन्याससंयुतम् ।
अन्यत् प्रासादवत् सर्वमलङ्कुर्याद् विचक्षणः ॥ ९९ ॥
एतत्तु सर्वतोभद्रं नृपेशभवनं स्मृतम् ॥ ९९$\frac{१}{२}$ ॥

[विमानादिलक्षणम्]

शालाजातिस्तच्छिरो[171]युग् विमानं
मुण्डाकारं [172]शीर्षकं हर्म्यमेतत् ।
नानाकाराङ्गान्वितानेकभूमा
[173]मालाबद्धा स्यात् तु सा मालिकाख्या ॥ १०० ॥
[174]व्यासे षड्वस्वंशकेऽष्टाभिरंशा-
कैर्मन्वंशैर्दैर्घ्यकं तद्वदंशे ।
एकद्वयंशं मुख्यवासस्य वारं
[175]दैर्घ्याष्टांशैर्वारमेकं च सार्धम् ॥ १०१ ॥

167. C : शाल्याः
168. E : बहिर्वारि तदर्धतः
169. E : पृथुद्वारं
170. A, B, C : -हर्म्याभि-
171. E, C : युग्ममानं
172. C : शीर्षके
173. A, B : माला छन्दा स्यात् तु सा मालिकाख्या
174. A, B : व्यासे षड्वस्वंशके व्यंशकेऽष्टांशार्कैर्मन्वंशैश्च दैर्घ्यं तदंशैः (?) व्यंशकेऽष्टांशार्कैर्मन्वंशैर्दैर्घ्यं तत्तदंशैः (?) C : व्यासे षड्वस्वंशके व्यासेऽष्टांशकार्कैमन्वंशेषैर्दीर्घकं तत्तदंशैः
175. C : दैर्घ्येऽष्टा०

Fifth type of sarvatobhadra house

95b-97a The total width of the house is eighteen parts; the central court makes up two parts and the surrounding walkway one. Interior verandahs are one part wide, main buildings two and the outside gallery half that; the big (surrounding) courtyard is two parts wide and the portico bordering it towards the exterior is one part wide.

97b-98 There may be wagon-roofs or hipped roofs. There are at least three storeys and a decoration of engaged structures etc. . . . What remains is to be arranged as given above and according to the particular circumstance and to the appearance sought.

99 The interior arrangement must conform to the wishes of the owner and the sensible man proceeds, in all else, as for a temple. This house, suitable for kings, is called *sarvatobhadra*.

Definitions

100 A *vimāna* is (a building) endowed with a wagon-roof.[61] A *harmya* (is a building) whose roof is like a bald head.[62] (A *mālikā* is) made up of different elements of various aspects on several storeys, all connected like the pieces of a garland.[63]

101 When the width is six or eight parts, the length will be eight, twelve or fourteen and the verandah of the main building will make up one or two parts of the width; when the length is eight parts, the verandah is one or one and a half.[64]

61. *Vimāna*: see above chapter 23 note 49.

62. That is to say that a *harmya* has a terrace-roof; a similar definition for the Pāli corresponding term (*hammiya*) may be found in the commentary of *Suttavibhaṅga* (apud *Nissagiya* II.3.2, quoted in I.B. Horners, *Book of the Discipline* II, p. 16 note 6): hammiya muṇḍaccha-danapāsādo; the same text adds that on that terrace may be a room called *hammiyagabha*, which is defined in the following way: ākāśatale kūṭāgāragabbho muṇḍacchadanagabbho vā (I.B. Horner's translation: 'a room in the gable or a room on the bare roof').

63. *Mālikā*: see chapter 23 note 29; in the *Suttavibhaṅga* commentary quoted in the preceding note, a *māla* is said to be a square building with a pyramid roof (literally a roof of which the rafters join all on the same newel: ekakūṭasaṅgahīto caturassapāsādo, cf. I.H. Horner, oc., p. 16 note 4). In Prakrit *māla* (or *māl*) is a light building or a room located inside the timber-roof of a building (cf. Ratnacandraji, *Illustrated Ardha-Magadhi Dictionary*, vol. IV sv. *māl*; R. Turner, *Comparative Dictionary of Indo-Aryan Languages*, sv *māḍa*; H. Jacobi, *Jaina sûtras*, vol. I, p. 105, note 1).

64. Verse 101 is out of place and seems to deal with a house with only one main building.

[प्रथमवर्धमानम्]

वर्धमानस्य विन्यासं वक्ष्ये संक्षेपतः क्रमात् ॥ १०२ ॥
व्यासे षडंशके तत्र द्व्यंशं शालाविशालकम् ।
[176]द्विभागमङ्गणं बाह्ये सर्वतः कुड्यसंयुतम् ॥ १०३ ॥
प्रमुखे मुख्यवासस्य भागं चङ्क्रमणं भवेत् ।
मध्यभित्तिसमायुक्तं कुल्याभद्वारसंयुतम् ॥ १०४ ॥
अपरे दीर्घशाला स्याद् द्विनेत्रोत्तुङ्गसंयुता[177] ।
ईषन्निम्नोन्न [178]ता प्राचीशाला दीर्घाननान्विता[179] ॥ १०५ ॥
पक्षके द्वे तु शाले तु [180]वंशनिम्ने विवक्त्रके[180bis] ।
एकैकदिशि निष्क्रान्तं द्विभागं मध्यवारणम् ॥ १०६ ॥
[181]ह्रस्वपादसमायुक्तं यथालङ्कारकं तु यत् ।
[182]शङ्खावर्तं तु सोपानं कर्णे द्व्यंशेन योजयेत् ॥ १०७ ॥
नासिकातोरणस्तम्भजालकादिविराजितम् ।
प्रासादवदलङ्कुर्यादनुक्तं चात्र पूर्ववत् ॥ १०८ ॥
[183]एकद्वित्रितलोपेतं नोदग्द्वारं महीभृताम् ।

[द्वितीयवर्धमानम्]

तदेवांशेन वारं तु विवृतस्तम्भभित्तिकम् ॥ १०९ ॥
[184]मुख्यगेहार्धदाक्षिण्ये मूलवंशान्ततोन्नतम्[185] ।
यथेष्टदिशि भद्राङ्गं यथेष्टदिशि वासकम् ॥ ११० ॥
[186]दण्डिकावारसंयुक्तं प्रासादवदलङ्कृतम् ।

176. C : द्विभागं करणं; E : द्विभगमङ्कणो
177. E : संगता
178. Correction (*Kāmika* I.33.86b); A, C : तात्रविशालाद् ; B : ॰ताग्रविशालाद् ; E: ता प्राञ्चीशाला
179. A, B, C : दैर्घ्यानतान्विता
180. A, B, C : वंशं
180 bis. correct, A, B, C : द्विवक्त्रकौ; E : द्विवक्त्रके
181. C : ह्रस्वो; 4 : ह्रस्वपादशिरोयुक्तं
182. E : शिरोवर्धं
183. E : एकभूमितलोपेतं
184. C : मुख्यगेहाश्च दाक्षिणे
185. A, B, C, E : मूलवंशोन्नतोन्नतम्
186. C : दण्डक; E : दण्डिकाससंयुक्तं

First type of vardhamāna house (fig. 28)

102 I now give a brief description of (houses with four main buildings of) the *vardhamāna* type.[65]

103 The (total) width (of the house) is six parts; the main buildings take up two parts of the width as does the central courtyard. There is a wall all around on the outside.

104 There is a one part wide passage to the east of the principal main building; (this principal main building) has a median partition wall and a vaulted door.[66]

105-
106a The western main building is elongated and has two gables; it is high(er) than (the others). The eastern main building is a little less elevated than (the western main building) and a little more than (the lateral main buildings) and it is elongated; the front facade (of the house) is to be found here.[67] The lateral main buildings have no gables and their ridge beams are lower (than those of the other main buildings).

106b-
107 There is a median porch with two part projection on each of the four facades of the house, the small pillars of which may be arranged as is convenient.[68] Spiral stairways taking up two parts are to be arranged at the corners.[69]

108-
109a This house has false dormer windows, arcatures, pillars and latticed windows; the arrangement is as for a temple and everything not prescribed here must conform to what has been indicated above. This house has one, two or three storeys; if it is intended for kings, its door is not to be in the north.[70]

Second type of vardhamāna house

109b-
110 Otherwise, (the total width of the house being nine parts) there is an (outside) gallery one part wide and bordered by walls and pillars.[71] The principal main building is in the south and its ridge beam is higher (than the other). The foreparts are in whichsoever direction desired and the same is true for the chamber.

65. *Vardhamāna* houses have unequal main bodies, the two bigger ones being placed face to face and joined together by the two other.
66. See above note 22.
67. *Ānanānvita*: the main entrance of the house must be in that building (see above vv. 76b-77a).
68. *Hrasvapāda*: the pillars of the porch must be smaller than those of the main building.
69. *Śaṅkhāvarta*: cf. 21.88b where that type of stairway is called *śaṅkhamaṇḍala*.
70. See below v. 137 for a similar remark about orientation of kings' houses; cf. note 93.
71. That gallery is probably leaning to the outside wall (cf. above note 58).

[187]द्वारतोरणनासीभिस्तथा वेदिकजालकैः ॥ १११ ॥
यथारुचि यथाशोभं तथा कुर्याद् विचक्षणः ।
एतत्तु वर्धमानं स्याच्चतुर्णामपि शंसितम्[188] ॥ ११२ ॥

[तृतीयवर्धमानम्]

व्यासे दशांशके तत्र [189]द्विभागमङ्गणं भवेत् ।
[190]तद्बहिर्वारमेकांशं शालाव्यासं द्विभागिकम् ॥ ११३ ॥
तदर्धं तु [191]बहिर्वारे द्वारं भद्रसमन्वितम् ।
कूटकोष्ठादिसर्वाङ्गं [192]यथायुक्ति यथारुचि ॥ ११४ ॥
एतत्तु [193]वर्धमानं स्याच्चतुर्णामपि[194] शंसितम् ।

[चतुर्थवर्धमानम्]

अथवा तद्बहिर्वारे [195]द्व्यंशं व्यासे दशांशके ॥ ११५ ॥
मुक्तमुक्ततलं तत्र मण्डपक्रिययान्वितम् ।
[196]यथोचितमलङ्कारमुपर्युपरि तत्क्रमात् ॥ ११६ ॥
मुखभद्रं विना तत्र शेषं प्रागुक्तवन्नयेत् ।
समं त्रिपादमर्धं वा मुखमण्डपमिष्यते ॥ ११७ ॥
शेषं प्रागुक्तवन्नेयं विप्रादीनां प्रशंसितम् ।
[197]त्रिचतुष्पञ्चभौमं स्याद् वर्धमानं मनोहरम् ॥ ११८ ॥

[पञ्चमवर्धमानम्]

द्वादशांशे विशाले तु द्विभागं मध्यमाङ्गणम् ।
शालाव्यासं द्विभागं तद्बाह्या [198]लिन्द्रं द्विभागतः ॥ ११९ ॥
[199]तद्बहिर्वारमेकांशं स्तम्भं कुड्यं यथोचितम् ।

187. E : तोरणद्वारनाडीभिस्तथा
188. E : चतुणावसमीरितम्
189. E : द्विभागनाङ्गणं
190. E : तद्बहिर्द्वारमेकांशं शालाव्यासो विभागतः
191. E : बहिर्द्वारि
192. E : यथाशोभं
193. C : सर्वतोभद्रं चतु
194. E : °चतुर्णां वापि
195. C, E : द्व्यंशव्यास-
196. E : यथाशोभमलङ्कारमुपर्युपरितः क्रमात् ।
197. E : त्रिचतुष्पञ्चभ्रमं वा
198. E : °लीन्द्रं
199. E : तद्बहिर्द्वार-

111- This house has a lean-to[72] and its disposition is as for a temple; the
112 well advised man arranges the doors, arcatures, false dormer windows, platforms[73] and latticed windows according to circumstance and to appearance desired. This house is called *vardhamāna* and is suitable for the four (classes).

Third type of vardhamāna house

113- (The total) width (of the house) is ten parts; the median courtyard
114a takes up two parts of the width and the verandah around it one; the main buildings are two parts wide and the gallery along the outside is half as wide. The door is preceded by a porch.

114b- All elements, such as square and elongated outward rooms,[74] are
115a arranged according to circumstance and to the appearance required. This house is called *vardhamāna* and is suitable for the four (classes).

Fourth type of vardhamāna house

115b- Otherwise, two of the ten parts that make up (the total) width (of the
116 house) are for the big surrounding courtyard. In the open places on each floor the appearance is that of a pavilion and it is according to this that the upper storeys are to be distributed as has been indicated.[75]

117 There is no porch on the front facade but the rest is to be constructed as has been given above. A pavilion is positioned in front (of this house, its width being) the same (as that of the house) or three quarters or a half of it.[76]

118 This pleasant *vardhamāna* house, possessed of three, four or five storeys and fitting for brahmins and for people of other classes is, in all other respects, to be built as previously indicated.

Fifth type vardhamāna house

119- (The total) width (of the house) is twelve parts, two of which are for

72. *Daṇḍikāvāra*: above note 51.

73. *Vedikā* may be taken also with the meaning 'stereobate'.

74. Cf. note 45; however, houses being often 'like a temple', those *kūṭa* and *koṣṭha* could be as well considered as square and elongated aediculae . . .

75. Above v. 81b and note 60.

76. Half-verse 117b is found also in the description of the pavilion placed in front of the temple (=19.4b); here that *mukhamaṇḍapa* makes up a large vestibule for the house; see below vv. 148b-150.

[200]पार्श्वयोस्तद्बहिर्द्व्यंशैकांशविस्तारनिर्गमा ॥ १२० ॥
सवारमुख[201]पट्ट्यङ्गनेत्रशालाविनिर्गता ।
[202]पुरतः पार्श्वयोर्नेत्रशालेऽलिन्द्रात्तु पूर्ववत् ॥ १२१ ॥
तयोर्मध्ये चतुर्द्व्यंशो द्वितले [202bis]वाःस्थलान्वितम् ।
[203]वारं स्यात् त्रितले तत्र तत्र शाला चतुःस्थले ॥ १२२ ॥
अपरे कर्णकूटे द्वे कर्तव्ये पञ्चभूमिके ।
तयोर्मध्ये चतुर्द्व्यंशो [204]षट्तलेऽर्धसभामुखम् ॥ १२३ ॥
[205]पार्श्वयोर्नेत्रकूटे द्वे मुख्यधाम्नस्तु षट्तले ।
[206]पुरतः कर्णकूटे द्वे सोपानं स्यात् तदन्तरे ॥ १२४ ॥
तत्पुरः कर्णकूटे द्वे कर्तव्ये तु चतुःस्थले ।
शाला पञ्चतले [207]कार्या दैर्घ्ये तत्रैव पञ्जरे ॥ १२५ ॥
द्विभागविपुलायामे कर्तव्ये पार्श्वयोस्तुते ।
अङ्गणं मण्डपं चोर्ध्वे तदूर्ध्वे [208]स्थलपादयुक् ॥ १२६ ॥
[209]द्वारनेत्रसमायुक्तं वामे सोपानसंयुतम् ।
[210]मुखचङ्क्रमणे गुह्यसोपान स्यात् तले तले ॥ १२७ ॥
[211]पृष्ठेऽष्ट द्व्यंशविस्तारनिर्गमं भद्रशोभितम् ।

200. C : पार्श्वयोः स्तम्भद्वयं-

201. C : पट्ट्याङ्ग-

202. E : पुरे पार्श्वे द्वये नेत्रशालालिन्द्रात्

202bis. Corr. A, B, C, E : वा स्थ०

203. E : द्वारस्याभितले तत्र नेत्रशाला

204. E : षट्तले घ्व (?) सभा-

205. E : पार्श्वयोऽलीन्द्रकूटे

206. E : replaces 124b-125a by three half-verses, the second being similar to 128a (missing E) : सभास्यं पार्श्वयोः पृष्ठे त्रिचतुष्पञ्च-षट्तले । पृष्ठतो द्व्यंविस्तारं निर्गतं भद्रशोभितम् । पुरतः कर्णकूटः स्यात् ससोपानं तदन्तरे ।

207. E : कुर्याद्

208. A, B, C : तलवारयुक्

209. A, B, C : वारं नेत्र-

210. E : मुखे

211. E : omits 128-130a (but see note 206)

120a the central courtyard; the width of the main buildings is two parts and that of the gallery along the outside is (also) two parts; the portico beyond that (gallery) is one part wide and pillars and walls must be arranged as has been prescribed.

120b-
122 On the two lateral facades (of the house),[77] beyond the (gallery), there is an outward elongated room two parts wide, projecting by one and comprising a verandah and a pediment (?). In front, on either side of the centre, are (similar) elongated rooms which are beyond the gallery as noted above. Between these two last there is: on the second storey, an eight part long gutter,[78] on the third storey, a verandah and, on the fourth, there are outward elongated rooms in the same place as above.

123-
126a Two corner square outward rooms should be built at the back of the building on the fifth storey; between them, on the sixth, there is a (loggia shaped like) a half of one of those square rooms,[79] with a width of four parts and a projection of two. On the (same) sixth storey, but on the side facades of the buildings, there are square outward rooms and others on the corners of the front facade; between these last there should be a stairway. On the fourth storey there are corner constructions on the front facade; on the fifth there is an elongated room and, also, two loggias[80] on the sides, placed lengthwise and two parts wide and long.

126b-
127 There is a court (at ground floor level) and above that a pavilion-like space and, above that latter, a pillared space.[81] There is a double door[82] and the stairway is on the left; this stairway leads from storey to storey and it is concealed in the front verandah.

77. Vv. 120b-131a contain the confused description of a seven storey *vardhamāna* house; the facades are covered by various outward constructions of which neither the precise location nor the actual form and function are easy to understand.
78. Literally: "the space between those last is of eight parts and there is a gutter there at the second storey". *Caturdvyaṃśa* 'four times two parts', can also mean 'four (parts long and) two parts (wide)'. About gutters (*vaḥsthala*, *varṣasthala* . . .) see e.g. 22.27 (on temples) or 24.135 (on gateways).
79. *Ardhasabhāmukha*: see above note 48.
80. *Pañjara*: 'cage', hence 'loggia'; but it may also be an outward room similar to *kūṭa* or *koṣṭha*; here as elsewhere the vocabulary used for house architecture is same as that applied to temple decorative features (cf.19 note 28).
81. *Sthalapādayuk*: in the present case the pillars are intended to support a temporary roofing of coconut palms and the like, when inhabitants of the house settle there in the night during hot season.
82. *Dvāranetra* (*netra* = 'two'): see above vv. 76b-77a.

तदंशे पार्श्वयोर्वक्त्रे वारं स्यात् त्रितलान्वितम् ॥ १२८ ॥
द्व्यंशैकांशैकविस्तारनिर्गमा पञ्चभूमिके ।
सवारमुख[212]पट्ट्यङ्गपृष्ठशालाविनिर्गता ॥ १२९ ॥
पार्श्वयोर्द्विद्विभागेन[213] कूटौ द्वौ तु चतुःस्थले ।
परितो मण्डपं तत्र वासव्याससमन्वितम् ॥ १३० ॥[214]
द्वितलोपरि भद्राङ्गी [215]शाला नेत्रसमन्विता ।
वास्तूनां तु [216]चतुर्मध्ये चतुःसूत्रं प्रसारयेत् ॥ १३१ ॥
तत्तत्सूत्रस्य वामे तु द्वारं विधिवदाचरेत् ॥१३१ १/२ ॥
मध्ये स्तम्भं [217]तु संस्थाप्य पार्श्वे [218]द्वारयुतं तु तत् ।
कर्तव्यं विधिना तज्ज्ञैः कम्पद्वारं तदुच्यते ॥ १३२ ॥
प्रासादवदलङ्कुर्यात् स्तम्भाद्यङ्गं तले तले ।
सप्तभौमं नृपेशस्य मन्दिरं वर्धमानकम् ॥ १३३ ॥

[षष्ठवर्धमानम्]

चतुर्दशांशके [219]व्यासे द्विभागं मध्यमाङ्गणम् ।
परितो वारमेकांशं शालाव्यासं द्विभागिकम् ॥ १३४ ॥
द्विभागं पृथुवारं स्यात् [220]बाह्यवारं तदर्धकम् ।
परितो [221]दण्डिकावारं मुष्टिबन्धादिशोभितम् ॥ १३५ ॥
[222]चूलहर्म्यादिकं कुड्यं महावारमुपर्यपि ।
कूटकोष्ठादिसर्वाङ्गं युक्त्या तत्र प्रयोजयेत् ॥ १३६ ॥
एतत्तु वर्धमानं स्यान्नोद[223]गद्वारं महीभृताम् ।

[सप्तमवर्धमानम्]

व्यासे द्विरष्टभागे तु द्विभागं मध्यमाङ्गणम् ॥ १३७ ॥
तावत् स्याद् गृहविस्तारं परितः कुड्यसंयुतम् ।

212 C : पट्ट्यङ्ग
213. B, C, E : त्रिभागेन
214. E : adds after 130 : बाह्येऽभ्यन्तरतः कुड्यं पाद-युक्तिवशान्नयेत्
215. E : शालान्नेत्र-
216. A, B, C : चतुस्सूत्रं यथाशास्त्रं प्रसारयेत् ; they omit verse 131.
217. A, B, C : सुसं-
218. A (var), B (var), C : द्वययुतं; E : द्वारद्वयं
219. E : तारे
220. E : बाह्यद्वारं
221. A (var), C : दधि
222. E : चूलहर्म्यावृतं
223. E : ०ग्वारं

128- At the back there should be a forepart which is four parts wide and
131a projects by two; on the sides and in front there is a three storey verandah. On the fifth storey there is an (overhang) two parts wide and with a projection of one. At the rear is a construction with a verandah and a pediment. On the fourth storey there are two square rooms two units wide, on the sides. There is a portico all around whose width is the same as that of the house. Above the second storey there is an elongated construction which forms a forepart and which comprises a gable.

131b- Four lines are to be drawn to correspond to the middle of the four
132 facades of the house. Doors are to be placed to the left of each of these lines in accordance with this rule; a median pillar is set up and the door is attached to the side of this pillar. Those with knowledge of the matter call a door installed according to this rule a 'pillar-door'.[83]

133 This *vardhamāna* house provided as it is, on all storeys, with elements such as pillars, is the palace of the king of kings.[84]

Sixth type of vardhamāna house

134- (The total) width (of the house) being fourteen parts, the central
135a courtyard makes up two. The big courtyard (around the main building) is two parts wide and the portico beyond it is half as wide as that.

135b- There is a lean-to all around decorated with fist-like mouldings and
137a other elements. There are *cūlaharmya*[85] and other elements of that kind as well as walls, and above, a big gallery.[86] All elements such as square and elongated constructions are to be arranged on this building according to the specific circumstance. This building, which does not have its door in the north when it is for kings, is called *vardhamāna*.

Seventh type of vardhamāna house

137b- (The total) width of the house being sixteen parts, the central court-

83. *Kampadvāra*: *kampa* =*stambha* (above chapter 15 note 3); about left side position of doors see also above vv. 26-27.
84. *Nṛpeśa*: buildings with seven to eleven storeys are suitable for *cakravartin* (11.24).
85. *Cūlaharmya*: P.K. Acharya (1946, sv) proposes several meanings ('tower, room at the top of a house, attic room, garret'); however none of them seems suitable for a feature which can be placed on each storey of a house (see below v. 145-146).
86. *Mahāvāram upari*: that 'big gallery' must top another one, unless it is just the top part of the multi-storeyed pillared construction which may occupy the inner court (above note 60).

द्विभागं पृथुवारं स्यादन्तःस्तम्भं यथोचितम् ॥ १३८ ॥
तद्बहिर्वारमेकांशं पृथुवारं [224]द्विभागतः ।
स्तम्भं कुड्यं यथायुक्ति यथाशोभं तथाचरेत् ॥ १३९ ॥
दण्डिकावारसंयुक्तं पार्श्वे पृष्ठे सभद्रकम् ।
पार्श्वयोर्नेत्रशाले [225]द्वे द्वे महावारसंयुते[226] ॥ १४० ॥
[227]द्विद्विभागविनिष्क्रान्ते स्यातां ते मुखपट्टिके ।
पृष्ठवासं यथाशोभं यथाचित्रं विभागतः ॥ १४१ ॥
यथारुचि यथाशोभं कूटकोष्ठं तले तले ।
द्वितले त्रितले वाऽपि गोपानारूढमञ्चकम् ॥ १४२ ॥
शङ्खावर्तं तु सोपानं प्रमुखे कर्णकूटयोः ।
तले तले तु सोपानं मुखे चङ्क्रमणो भवेत् ॥ १४३ ॥
[228]पादं पादाश्रयं पादं [228bis]यथाशोभं यथाबलम् ।
[229]किञ्चिदाश्रयमेवं वानाश्रयं विपदो पदम् ॥ १४४ ॥
[229bis]वर्षस्थलं चूलहर्म्यं कर्तव्यं स्यात् तले तले[230] ।
गोपानं च लुपाश्चैव [231]वक्त्रस्तम्भं च नाटकम् ॥ १४५ ॥
मुष्टिबन्धं च निर्यूहवलभी च [232]कचग्रहम् ।
यत्र यत्रोचितं [233]तत्र योजयेत् तद् विचक्षणः ॥ १४६ ॥
सभा वा मण्डपाकारं [234]मालिकाकारमेव वा ।
एतासामपि शालानामङ्गणं कारयेद् बुधः ॥ १४७ ॥
मण्डपस्य तु मध्ये तु स्तम्भं नैव प्रयोजयेत् ।
मण्डपं पुरतस्तस्य वासव्याससमं तु वा ॥ १४८ ॥
त्रिपादं वा तदर्धं वा युक्त्यान्तःस्तम्भसंयुतम्[235] ।

224. E : द्विभागिकम्
225. E : द्वे महावारक-
226. A (var), B, C, E : संयुतम्
227. A, B, C : omit 141-144a
228. B : पादं वाऽनाश्रयं
228bis. A, B, C : पादार्धाश्रयंमेव वा
229. E : omits 144b.
229bis. A, B, C : वारस्थलं
230. A, B : तलं तलम् ; C : तलातलम्
231. E : द्वारस्तम्भं च नाटिकम्
232. B : कचगृहम् ; E : कचा क्रमात्
233. E : तज्ज्ञो
234. C : मालाकारमथापि वा
235. E : स्तम्भकुड्यवत्

139 yard is two parts wide as are the main buildings surrounded by walls. The big courtyard (beyond) is two parts wide and comprises interior pillars as has been said; beyond that, is a one part wide gallery and a two part wide court; pillars and walls are to be arranged according to circumstance and to appearance sought.

140-
141a There are foreparts behind and on the sides, each with a porch roof supported by consoles; there are two lateral outward rooms connected in front by a long verandah whose two pediments project by two parts each.

141b-
142 The rear main building[87] is to be constructed so as to be in proportion (with the rest of the house) in order that the result is pleasant and decorative. Square and elongated outward rooms are arranged on each storey so that the result is attractive; on the second and third storeys the entablature is extended by a lean-to.[88]

143 In front there are spiral staircases in the two corner rooms; the stairways (open) onto the front verandah on each storey.

144 A pillar is to rest on a pillar; a pillar is to be placed with a view to an attractive appearance and to solidity; when it rests only partially, or not at all, on a pillar, this gives rise to failure.

145-
146 A gutter and a *cūlaharmya*[89] are to be arranged on each storey; the sensible man arranges there, where suitable, cornice, rafters, struts, dancer(-shaped elements), 'fist-like' features, lean-to and *kacagraha*.[90]

147-
148a The sage is to give the appearance of a hall, of a pavilion or of a *mālikā* to the central court of the houses that have been described;[91] if that of a pavilion is involved, then it has no central pillar.

148b- In front (of the house) there may be a pavilion;[92] its width is the same

87. *Pṛṣṭhavāsa*: 'the rear lodging'.
88. *Gopānārūḍhamañcaka*: see also 30.69b and 89b.
89. See above notes 78 and 85.
90. All the features listed here pertain to entablature or roof. *Vakrastambha*: 'crooked pillar', hence 'brace' (see chapter 16 note 8). *Nāṭaka*: see 18.6. *Nirhyūhavallabhī* ('projecting roof'): probably a 'lean-to' similar to a *daṇḍikāvāra* (note 51) or a *gopānārūḍhamañca* (note 88). *Kacagraha*: 'holding by hairs'?
91. Thus it may be either covered by a hipped-roof or by a flat-roof, or replaced by a multistoreyed construction similar to a *mālikā* (cf. above note 60).
92. Above note 76.

एकद्वित्रितलोपेतं [236]मालिकाभं यथा तथा ॥ १४९ ॥
विवृतस्तम्भसंयुक्तं [237]वासालिन्द्रान्वितं तु वा ।
अन्तःसोपानसंयुक्तमनुक्तं चात्र पूर्ववत् ॥ १५० ॥
त्रितलाद्यानवतलमेकादशतलं तु वा ।[238]
एतत्तु वर्धमानं स्याद् भूपेन्द्राणां विशेषतः ॥ १५१ ॥

[प्रथमनन्द्यावर्तम्]

नन्द्यावर्तस्य विन्यासमलङ्कारमथोच्यते ।
व्यासे षडंशके तत्र द्विभागं मध्यमाङ्गणम् ॥ १५२ ॥
शालाव्यासं द्विभागं स्यात् तन्मानं तु चतुष्टयम् ।
बाह्यवारं च कुड्यं च नन्द्यावर्तसमाकृति ॥ १५३ ॥
[239]दिश्यथैका न तद्द्वाशाला वाथ चतुष्टयम् ।
जालकं च कवाटं च बाह्येऽबाह्ये [240]तथैव च ॥ १५४ ॥
सर्वतः कुड्यसंयुक्तं [241]मुख्यगेहं कभित्तिभाक्[242] ।
कुल्याभद्वारसंयुक्तं [243]मुखचङ्क्रमणं भवेत् ॥ १५५ ॥
अन्तर्विवृतपादं स्याद् बाह्ये [244]कुड्यावृतं तु तत् ।
[245]चतुर्दिक्षु विनिष्क्रान्तमर्धकूटसमाकृतिः ॥ १५६ ॥
[246]दण्डिकावारसंयुक्तं प्रासादवदलङ्कृतम् ॥ १५६½ ॥
चतुर्णामुदितं वैश्य[247]शूद्रयोः प्राग्दिगाननम् ।
तदेवांशावृतालिन्द्रं [248]बहिर्द्वारं प्रशोभितम् ॥ १५७ ॥
अधिष्ठानाङ्घ्रि [249]कादीनि पूर्ववद् योजयेद् बुधः ।
एकद्वित्रितलोपेतः मुण्ड[250]प्रासादसंज्ञिकम् ॥ १५८ ॥[251]
चतुर्णामपि वर्णानां योजयेत् तद्विचक्षणः ।

[द्वितीयनन्द्यावर्तम्]

व्यासे दशांशके तत्र द्विभागं मध्यमाङ्गणम् ॥ १५९ ॥

236. C : मौल्किामं; E : मालिकाङ्ग यथाथवा
237. E : वालिन्द्रं चान्वितं तु वा
238. E : adds between 151a and 151b : युक्त्या युक्ति यथा शोभं तथा तत्रैव योजयेत् ।
239. A : दिश्यथैकोनैनतद्वारं; B : दिश्यथैकं तु तद्वारं E : दिशेरकोनवद्वारं शालाव्यासं चतुष्टयम्
240. E : प्रयोजयेत्
241. C : मुख्ये गेहाङ्कभित्तिभाक्
242. B : तु भित्तिभाक्; E : कभित्तिकम्
244. E : कुड्यसमं
245. 156b is found only in E.
246. A, C : दण्डका०
247. E : शूद्राणां प्राग्वदानरम् (?)
248. C : बहिर्वारि
249. A, C : ०कादीनां
250. A : प्रासादकानि तत् ; B : प्रासादकं च तत् ; C : प्रासादकान्वितम्
251. E : adds after 158 : हर्म्याङ्गभवना वापि यथायुक्ति

150 as that of the house or is three quarters or a half of it; it comprises interior pillars if necessary; it may have one, two or three storeys and may resemble a *mālikā*; it may not be bordered by pillars or may be surrounded by a portico; it comprises an interior stairway; anything not indicated here is to conform to what has been given above.

151 This *vardhamāna* house may have three to nine storeys or may have eleven; it is reserved for kings.

First type of nandyāvarta house

152a The arrangement and decoration of houses of the *nandyāvarta* type are now presented.

152b-
153 (The total) width (of the house) being six parts, the median courtyard makes up two parts of that width; the width of a main building is two parts, which dimension is applicable to all four of them. The exterior gallery and (exterior ?) walls are to be arranged in *nandyāvarta* shape.

154 There is one main building without a door or else there are four (doors).[93] Doors have latticed (shutters) inside and plain ones outside.[94]

155-
156 The principal main building is closed by a wall on each side; it comprises an internal partition wall with a vaulted door and has a front verandah bordered by a colonnade within and a wall without. On each of the four facades of the house there is a forepart, half-aedicula shaped; there is a pent-roof supported by consoles and the arrangement is that of a temple.

157a This house is fitting for the four (classes) but, for vaiśya and śūdra, the main facade must be in the east.

157b This house may also have a one part wide gallery all around it, the exterior door of which is ornamented.

158-
159a Elements such as base and pillars are to be arranged by the sages in the manner previously indicated. (This house) has one, two or three storeys and looks like a temple (with) flat (roof).[95] This is how the prudent man arranges this house which is appropriate for the four classes.

93. When the house is intended for 'kings' there should be no door to the north (above vv 109 and 137), which explains the alternative proposed here.

94. Half-verse 154b = 77a; see note 47.

95. *Muṇḍaprāsāda*: cf. above note 62.

परितो [252]मार्गमेकांशं शालाव्यासं द्विभागतः[253] ।
बाह्यतोऽलिन्द्रमेकांशं भद्रप्रभृति पूर्ववत् ॥ १६० ॥
यथायुक्ति यथाशोभं [254]तथा हर्म्याङ्गमण्डितम् ।

[तृतीयनन्द्यावर्तम्]

[255]द्विषडंशे विशाले तु द्विभागं मध्यमाङ्गणम् ॥ १६१ ॥
द्व्यंशं शालविशालं स्यान्मुखगेहं [256]कभित्तिभाक् ।
पृथुवारं [257]द्विभागेन तद्बाह्ये तु समन्ततः ॥ १६२ ॥
परितोऽलिन्द्रमेकांशं स्तम्भं कुड्यं यथेष्टतः ।
सालिन्द्रं चूलहर्म्याङ्गं यथायुक्ति यथारुचि ॥ १६३ ॥
द्वारं च मुखभद्रं [258]चाप्यधिष्ठानादि पूर्ववत् ।
चतुष्टयानां शालानां मध्यवंशोर्ध्वमस्तकम् ॥ १६४ ॥
पुरे पुरे भवेत् कूटं पक्षशालाननान्वितम् ।
नन्द्यावर्ताकृतिश्चाथ यथायुक्तं चतुर्मुखम् ॥ १६५ ॥
ऊर्ध्वोर्ध्वमङ्गणं [259]कुर्यात् पक्षशालासमोपरि ।
सभा वा मण्डपं वाऽपि [260]मालिका चाङ्गणक्रिया ॥ १६६ ॥
त्रितलादितलोपेतमूहप्रत्यूहसंयुतम् ।
द्विजानां च महीपानामेतत् प्रासादकं हि तत् ॥ १६७ ॥

[चतुर्थनन्द्यावर्तम्]

चतुर्दशांशके व्यासे द्विभागं मध्यमाङ्गणम् ।
परितो मार्गमेकांशं द्विभागं गेहविस्तृतम् ॥ १६८ ॥
पृथुवारं द्विभागं [261]स्याद् युक्त्यान्तःस्तम्भसंयुतम् ।
तद्बहिर्वारमेकांशं कुड्यस्तम्भादिमण्डितम् ॥ १६९ ॥
चतुर्दिशाननोपेतं नन्द्यावर्तसमाकृति ।

252. A, B, C : वार-
253. E : द्विभागिकम्
254. E : तथा युञ्जित बुद्धिमान्
255. A, B : षड्षडंषे; C : षड्षडङ्गे
256. C : तु भित्तिभाक्
257. A, B : द्विभागं (स्यात्); C : द्विभागं तद् बाह्ये तस्य
258. E : च स्वाधि०
259. E : कार्यं
260. C : मालिकायाङ्गणक्रिया
261. E : स्यादन्तान्तःस्तम्भयुतम्

Second type of nandyāvarta house (fig. 29)

159b-161a (The total) width of the house being ten parts, two are for the median courtyard; the passage around this (courtyard) takes up one part of the width and the main buildings, two each; the outside gallery is one part wide. The foreparts and other elements are as they are in the preceding case. (This house is to be built) in such a way that it is well adapted and beautiful; it partakes of the characteristics of a *harmya*.[96]

Third type of nandyāvarta house

161b-164a (The total) width (of the house) being twelve parts, that of the central courtyard makes up two; the main buildings are two parts wide and the principal one comprises an internal partition wall; there is a big courtyard around (the main buildings) and, beyond that, a one part wide gallery with wall or colonnade as desired. Should circumstance and required appearance call for it, there will be a *cūlyaharmyāṅga*[97] with a verandah. The door, the main porch and elements such as the base are as in the preceding case.

164b-165 The roof of each of the four main buildings has an axial ridge beam. There is a square outwork construction in front and behind and elongated ones with gables on the sides. This *nandyāvarta* house has four porches.

166 A court is to be built above a court and an outward room constructed above an outward room. The central court looks like a hall, a pavilion or a *mālikā*.[98]

167 (This building) has three or more storeys with the corresponding elements; it is (like) a temple and is fitting for brahmins and kings.

Fourth type of nandyāvarta house

168-169 (The total) width (of the house) being fourteen parts, two are for the central courtyard which has a one part wide walkway around it; the main buildings are two parts wide; the big exterior courtyard is two parts wide and comprises interior pillars when necessary; beyond this (big courtyard) is a one part wide gallery with colonnades, walls . . . etc.

96. It probably has a flat roof (above v. 100).

97. Above note 89.

98. Cf. above v. 144 and 147 sq.

[262]ऊर्ध्वशालास्तथाष्टास्याश्चतुरास्या व्यवस्थिताः ॥ १७० ॥
द्वादशास्यसमायुक्तमूर्ध्वाधस्ताद् विशेषतः ।
[263]चतुर्दिक्षु [264]सभद्राङ्गद्वारशालाकशोभितम् ॥ १७१ ॥
अनुक्तं हि यथा सर्वं पूर्ववत् [265]कारयेद् बुधः ।

[पञ्चमनन्द्यावर्तम्]

व्यासे [266]द्विरष्टभागे तु द्विभागं मध्यमाङ्गणम् ॥ १७२ ॥
[267]शालाव्यासं द्विभागेन [268]पृथुवारं तु तत्समम् ।
[269]तद् बहिर्वारमेकांशं तद्बहिर्वारमेकतः ॥ १७३ ॥
[270]सालिन्द्रं चूलहर्म्याङ्गं यथायुक्ति यथारुचि ।[271]
तस्योपरि[272]गता शाला चतुष्कशिरसा [273]सह ॥ १७४ ॥
त्रितलाद्या[274]नवतलं भूपभूसुरयोग्यकम् ।
[275]द्वाराणि भित्तयः सर्वे ह्युत्तराद्या ह्यनुक्रमात् ॥ १७५ ॥
प्रासादवदलङ्कुर्यान्नन्द्यावर्तं [276]तु जालकम् ।
[277]यथायुक्ति यथाशोभं तथा कुर्याद् विचक्षणः ॥ १७६ ॥
[278]ऊहप्रत्यूहसर्वाङ्गैर्गेहालङ्कारमिष्यते ।

[स्वस्तिकम्]

व्यासे षडंशके तत्र स्वस्तिके द्व्यंशमङ्गणम् ॥ १७७ ॥
तावच्छालविशालं स्यात् [279]कुल्याभद्रारसंयुतम् ।
[280]पृष्ठे तु दीर्घकोष्ठं स्यात् पुरतः कोष्ठकं तथा ॥ १७८ ॥
[281]पक्षके कर्करीशाला मुखपट्टिकयान्विता ।[282]

262. A : ऊर्ध्वशालास्तथाष्टस्याच्चतुरस्स्याद् व्यवस्थिता; B : ऊर्ध्वशालास्तथाष्टस्य चतुरः स्युर्व्यवस्थिता; C : ऊर्ध्वशालास्तथाष्टौ स्युच्चतुरः स्याद् व्यवस्थिता; E : ऊर्ध्वशाला तथाष्टस्याच्चतुरस्यस्त्वधस्त्व- (?)
263. D (171b-173a are after 179a) : चतुर्दिशि
264. C : सभद्राङ्गं; D : सभद्राङ्गं वार-
265. E : योजयेद्
266. D : भूरष्टभागे
267. E : शालवासद्वि-
268. D : प्रधानं विहितं समम्
269. D : omits 173b-175b
270. C : सवारं
271. E : adds between 174a and 174b : नन्दयावर्ताननाशलं चतस्त्रसमवंशका ।
272. E : गत्या
273. A, B, C : सभा
274. E : ०सप्ततलं
275. E : पादा च भित्तिनिष्कम्भमुत्तराद्याद्यनुक्रमात्
276. E : तुलांशकम्
277. D : यथायुक्त्यादिकं शोभं
278. D : ऊहाप्रमाणैः
279. C : कुड्याभद्वार-; D : कुल्याभिद्वार-
280. D : वृषे
281. D : पङ्क्तियोः
282. Manuscript D is useless from here to beginning of chapter 33.

170 (This house), in the shape of a *nandyāvarta* figure, has a gable on each of its (ground floor) facades but the main buildings have eight (upper) gables arranged above the ground floor; it may be said, in other words, that (this house) has twelve gables, counting those below and those above.[99]

171-172a There is a forepart which allows for a porch, at each of the four cardinal points. In all that is not indicated, the sage should proceed as given above.

Fifth type of nandyāvarta house

172b-
173 The total width of the house being sixteen parts, two are for the central court; the width of the main buildings is two parts as is that of the big courtyard (all around them); beyond is a one part wide gallery and beyond that a (second) one part wide gallery.

174 If specific circumstances and required appearance warrant it, there is *cūlaharmyāṅga* with verandah. Above that, on each main building, is a wagon-roof.

175-
177a (That house), which has three to nine storeys, is suitable for kings and brahmins. Doors, walls and all other elements should be in conformity with what has been given above. The house is to be arranged like a temple and the sensible man should arrange *nandyāvarta* type windows,[100] with a view to circumstance and required appearance. The disposition of this house with all corresponding elements has now been given.

Svastika house

177b-
178a (The total) width (of a) *svastika* (house) is six parts, of which two are for the central courtyard and the same number for the width of the main buildings. There is a vaulted door.

178b-
179 There is an elongated outwork construction at the back and one in front too; on each side facade there is a square construction, perpendicular to the main building and provided with a pediment. The elongated construction at the back has no pediment; it is blind.[101]

99. Cf. *Kāmika* (I.40.24b-25):
दण्डिकावारसंयुक्तं चतुराननसंयुतम् ॥
ऊर्ध्वशालास्तथाष्टास्या अधस्ताच्चतुराननम् ।
द्वादशास्यससायुक्तमुर्ध्वाधस्ताद् द्वितीयतः ॥

100. About *nandyāvarta* windows see 16.58b-59a.

101. Literally: 'it has a back' (*pṛṣṭhasaṃyuta*).

विना पट्टिकया पृष्ठे कोष्ठकं पृष्ठसंयुतम्[283] ॥ १७९ ॥
दण्डिकावारसंयुक्तं षण्नेत्रं भद्रसंयुतम्[284] ।
अन्यत् प्रासादवत् सर्वमलङ्कुर्याद् विचक्षणः ॥ १८० ॥
प्राङ्मुखं स्वस्तिकं वैश्यशूद्रयोः संमतं बुधैः ।

[स्वस्तिकान्तरम्]

तदेवांशावृतालिन्द्रं [285]खण्डहर्म्याभिमण्डितम् ॥ १८१ ॥
पूर्ववद् भद्रसंयुक्तमलङ्कारादि पूर्ववत् ।
[286]द्विःषडंशेऽथ मन्वंशे [287]षोडशांशे यथेष्टतः ॥ १८२ ॥
अङ्गणं च[288] बहिर्वारं पृथुवारमलिन्द्रकम् ।
शालाव्यासं [289]द्विभागेन सर्वतः परिकल्पयेत् ॥ १८३ ॥
[290]द्वारं च स्तम्भकुड्यं च भद्रं युक्त्या प्रयोजयेत् ।
यथायुक्ति यथाशोभं तथा हर्म्याङ्गसंयुतम्[291] ॥ १८४ ॥
शालाकारं सभाकारं हर्म्याङ्गं वाऽथ शीर्षकम् ।
एतत् स्वस्तिकमित्युक्तमनुक्तं [292]चात्र पूर्ववत् ॥ १८५ ॥[293]

[रुचकम्]

[294]निर्विष्टाः कोटिसंयुक्ताः कर्णे सोपानसंयुताः[295] ।
[296]रुचकाख्या विचित्राङ्गा नोदग्द्वाराः प्रकीर्तिताः ॥ १८६ ॥
[297]पाषण्डिनां द्विजादीनां सुराणां वासयोग्यकाः ।
चतुर्णामुदितं राज्ञां सर्वमुर्वीदिवौकसाम् ॥ १८७ ॥
वैश्यानामुदितं सर्वं [298]शूद्राणां सम्मतं बुधैः ॥ १८७½ ॥

283. A, B, C : पृष्ठसंगतम्
284. E : भद्रशोभितम्
285. E : स्तम्भकुड्यसमन्वितम् । पूर्ववद्योजयेत् सर्वमेतद्‌द्वित्रितलान्वितम् । then 181b (same text as A, B, C).
286. A (var), C : द्विःषडंशेश-; E : द्विषडंशे तु
287. C : षोडशांशं; E : द्वादशांशे
288. E : स्याद्
289. E : द्विभागैकं
290. E : द्वारं स्तम्भं च कुड्यं
291. E : हर्म्यादिमण्डितम्
292. E : वापि
293. E : adds after 185 : सर्वतोभद्रकान्तस्य शाला सर्वपुरोहितः
294. Corr. A : निष्पष्टा; B : निष्पट्टः; C : निष्पक्षा; E : निपटा
295. E : ०तम्
296. Corr. A, B, E : रुचिकाख्याः C : रूपकाख्या
297. C : पाषण्डानां, E : पाषण्ड्यादिद्विजातीनां
298. E : शूद्राणामुदितं

180- This house has a lean-to, six gables and foreparts; as regard all else,
181a the well advised man should arrange it like a temple. According to the sages, a *svastika* house facing east is fitting for *vaiśya* and *śūdra*.

181b- Otherwise, (the house) may be surrounded by a gallery, one part
182a wide and decorated with engaged structures; there are foreparts as given above and the arrangement too is as previously given.

182b- (The total width of the house) may be divided into twelve, fourteen
183 or eighteen parts; there is a central court as well as an exterior verandah, a big courtyard and a gallery; in any case the width of the main buildings should be two parts.

184- Doors, pillars, walls as well as foreparts are to be arranged according
185 to the specific case; there is to be a (*cūla*)-*harmyāṅga* if specific circumstance and required appearance warrant it. There is a wagon-roof, a hipped roof or a flat roof.[102] This is a *svastika* house; all that is not presented is to be as given above.

Rucaka house (fig. 29)

186- A house is called *rucaka* when the ridge beams (of its main buildings)
187a do not intersect and when there are corner rafters;[103] there are stairways at the corners, there are decorative elements (?) and it is specified that there is no door in the north. It is appropriate for the dwelling of the heterodox, brahmins and those of other classes as well as gods.

187b- According to the sages, all that is fitting for the four classes is fitting
187c too for gods and brahmins whilst what is fitting for vaiśya is fitting for śūdra.

102. *Harmyāṅga*: above v. 100 and note ad loc.

103. Literally: "(the main buildings) have no cross-beam (*nirviṣṭāḥ*) and they have corner rafters (*koṭisaṃyuktāḥ*)". The manuscripts as well as Trivandrum and Tanjore editions give various readings (*niṣpaṣṭāḥ*, *niṣpaṭāḥ* *niṣpakṣāḥ*, *niṣpaṭṭāḥ*) which seem to be meaningless in the context. On the other side, we find in chapter 27 (v. 58) *saviṣṭa* in relation with roofing as here. We suppose that *viṣṭa* is a sanskritization of Tam. *viṭṭa* ('cross-beam', according to *Tam. Lex.*). On a practical point of view the ridge beams of the roofs of the four main buildings join by their ends at the corners without intersecting cross-wise as when the roofs interpenetrate each other (see above note 24).

[चतुःशालसामान्यविधिः]

उक्तव्यासेनान्विता [299]दीर्घहीना
वेदाश्राभा[300]स्ताः सुराणां द्विजानाम् ।
दानादीनां सर्वपाषण्डिकानां
चतुःशालाः संमताः सद्भिरेव ॥ १८८ ॥
[301]एतद् वदन्ति मुनयो विपुले नवांशे
वस्वंशके मुनिपदे रसभागिके तु ।
द्व्यंशं गृहस्य विपुलं त्वथ पञ्चभागे
[302]शालविशालमिह भागमिति क्रमेण ॥ १८९ ॥

[सप्तशालादि]

[303]अष्टाष्टहस्तविसृतं द्विगुणायतं च
[304]द्विद्वारि पङ्क्तिवदनं द्वयमङ्गणं च ।
षट्सन्धिकं [305]भवनवत् परिमण्डनीयं
तत् [306]सप्तवासमवनीसुरमन्दिरं स्यात् ॥ १९० ॥
व्यासे पञ्चांशे नवांशायतं स्यात्
षड्भागे रुद्रांशकैः सप्तभागे ।
[307]द्विःषड्भागैरष्टभागे नवांशे
[308]द्विःसप्तांशैः षोडशांशैस्तु दैर्घ्यम् ॥ १९१ ॥
एवं पञ्चैवायतं सप्तशाले
[309]पूर्वोक्तव्यासांशके [310]पङ्क्तिशाले ।
[311]दैर्घ्यं सैकार्कैर्विकारैः [312]ससप्त-
धर्मांशैर्विंशत्त्रयोविंशदंशैः ॥ १९२ ॥
राज्ञामुदीरितमशीतिकैर्विशाले[313]

299. E : दीर्घहीनां
300. C : ०स्ते; E : ०स्तासुरणां सुरणाम्
301. A (var), B, C : एते; E : एको
302. C : शालविशालंमभाग-(?)
303. B : अष्टोष्ट-
304. E : द्विद्विारपङ्क्ति-
305. E : भवनतत्
306. Corr. A, B, C : सप्तवार-; E : सप्तशाला
307. E : द्विषड्पागोष्टभागे
308. E : द्विस्सप्तांशे; C : omits द्विस्सप्तांशैः
309. E : पूर्वोक्तस्यांशके
310. A, B, C : पङ्क्तिभागे
311. C : शालदैर्घ्यं
312. E : सप्तांशांशैः विस्त्रयोविंशदंशे ।
313. B, E : ०शालैर्

General rules for houses with four main buildings.

188 According to the learned, houses with four main buildings which are regular quadrilateral shaped but not elongated and which are of the prescribed width, are suitable for gods, brahmins, ceremonies such as those for donations,[104] and for all heterodox sects.

189 Here is what the sages say: if the (total) width is nine, eight, seven or six parts, the width of the main buildings will be two parts but, if the total width is five parts, then the main buildings will only be one part wide.

Houses with Seven Main Buildings or More

190 A royal palace with seven main buildings is sixty-four cubits wide and twice as long as wide; it has two (main) entrances, ten gables, two (interior) courtyards as well as six joints between main buildings; it is decorated like a temple throughout.[105]

191 The length is nine fifths the width or else it is eleven sixths, twelve
192 sevenths, fourteen eighths or sixteen ninths; these are the seven
(proportions possible) for the length of a house with seven main buildings. (The same figures) being used for the width of a house with ten main buildings, the length is thirteen (fifths of the width) or sixteen (sixths), seventeen (sevenths), twenty (eighths) or twenty-three (ninths).

104. *Dānādīnām*: the *dānaśālā* is mentioned amongst the annexes of a house (27.115).

105. See fig. 31; according to *Aṃśumadbhedakāśyapa* (95.29), such a house is the result of the juxtaposition of a *vardhamāna* four main building house and of a three main building house.

दैर्घ्यं तु तत्त्रिगुणमर्कललाटयुक्तम्।
[314]त्रिद्वारि चाङ्गणगुणान्वितमष्ट[315]सन्धि
द्विःपञ्चशालामथ [316]हर्म्यमिव प्रयोज्यम्॥ १९३॥
वास[317]त्र्यंशं सार्धभागं ह्यलिन्द्रं
[318]त्र्यंशैकांशं वा तदर्धं प्रवेशम्।
बाह्येऽबाह्ये [319]नालनीप्रं तदर्धं
शालानां स्यादत्र सामान्यमेतत्॥ १९४॥
[320]निरङ्गणं कर्णगतान्वितं बहु-
बहुप्रवेशं बहुचाननान्वितम्।
अन्तर्बहि[321]र्वक्त्रयुतं ह्यसीमकं
वासं न [322]सामान्यगताङ्गणान्वितम्॥ १९५॥
हस्तस्तम्भ[323]तुलादिकान् नरगृहे [324]युञ्ज्यादयुग्मं यथा
युग्मायुग्मकसंख्यया सुरगृहे युञ्जीत हस्तादिकम्।
मध्यद्वारमनिन्दितं सुरमहीदेवक्षितीशालये
शेषाणामुपमध्यमेव विहितं तत् संपदामास्पदम्॥ १९६॥

[गर्भस्थानम्]

गर्भं कुर्यान्नेत्रके भित्तिभागे
पादाधाराच्छ्वभ्रकाधः क्रमेण।
[325]मध्यस्य स्याद् वामभागे गृहे वा
[326]शालायां स्यान्मुख्यधामन्यवश्यम्॥ १९७॥
भित्तिव्यासेऽष्टांशके चातुरंशं
बाह्येऽबाह्ये [327]तत्त्रिभागं विहाय।

314. C: त्रिचारि
315. E: सन्धिभिः पञ्च-
316. A: हर्म्यमिति; C: हर्म्यमथ
317. E: द्व्यंशं
318. E: त्रिंशकांशं
319. E: नालि
320. A, B, C: निरङ्गणं कर्णगताङ्गणान्वितं बहुप्रवेशं बहि-राननान्वितम्
321. E: ०र्वक्रयुतं
322. E: सामन्वगता-
323. E: कचादिका
324. E: युञ्जित
325. C: मध्यस्यास्याद्; E: मध्यंस्यास्या (?)
326. A, B, C: शालानां
327. E: तु त्रिभागं विषाय

193 An edifice with ten main buildings is prescribed for kings; eighty cubits wide and three times as long, it has twelve gables, three (main) doors, three (interior) courtyards and eight joins; it is to be arranged like a *harmya*.[106]

194 The width (of the) verandah is a third or half that of the main building; the porch projects by a third or a sixth (of the width of the main building); inside, as outside, the projection of the gargoyles is half that of the porch. This is common to all houses dealt with here.

195 A house without a (central) courtyard which has courtyards in the corners and a large number of accesses and of facades and whose gables (are sometimes orientated) towards the interior and sometimes toward the exterior: such a house is called 'limitless' and need not have a central courtyard in accordance with general rules.[107]

196a In the houses of men, the number of cubits, pillars, beams (etc. . . .) should be odd; in houses of gods, even and uneven numbers of cubits (pillars, beams etc. . . .) may be used.

196b There is no harm in placing the door in the centre (of the front facade) of a building intended for gods, brahmins or kings but, for other categories of people, an auspicious door is placed to the side of the middle (of the facade).[108]

Placing the foundation deposit[109]

197 The foundation deposit is to be placed under that portion of the wall which is on the front facade, beneath the pit in which rests the bottom of a pillar. It is to be in the portion to the left of the middle of the house or of a main building and has to be in the principal building.[110]

106. See fig. 32; *harmyam iva*: see v. 100 and note ad loc.
107. This seems to correspond to a house whose elements are separated (*bhinna*, cf. 27.11).
108. Verse 196 = 16.50.
109. Cf. 27.60-65.
110. See 27.61 and note ad loc.

मध्ये गर्भं योजनीयं सुराणां
विप्रादीनां मन्दिरे निन्दितं तत्[328] ॥ १९८ ॥

[वंशद्वारम्]

[329]वंशद्वारं नैव विप्रादिकानां
वर्णानामावासके [330]योजनीयम् ।
पाषण्ड्यादीनां मुनीनां गृहे तद्
वंशद्वारं योजनीयं न दूष्यम् ॥ १९९ ॥

[विहारशालम्]

आद्यमथात्त[331]विशालं त्रिगुणायामं ततः प्रवृद्धिः स्यात् ।
[332]व्यासद्विगुणैस्त्रयोविंशति[332bis] यावत् तावत्तु सैकदशसंख्या ॥ २०० ॥
पुरतो भद्रसमेतं कर्णसभाकोष्ठ[333]नीडमण्डितकम् ।
पृष्ठे वारयुतं [334]वा द्विललाटं [335]गर्भकूटसमम् ॥ २०१ ॥
एकद्वित्रितलाढ्यं [336]पुरतोऽपरतो विचित्रनास्यङ्गम् ।
एतद् [337]विहारशालं प्रासादवदेव करणीयम् ॥ २०२ ॥

[शालापादप्रमाणम्]

सर्वासामपि वक्ष्ये पादायामं तु तस्य विष्कम्भम् ।
[338]सार्धद्विहस्तमादि त्रिभिरथ षड्भिः [339]कराग्रजङ्घ्यां तु ॥ २०३ ॥
[340]सार्धत्रिचतुर्हस्तावधिकं [341]यावन्नवाङ्घ्रिकायामम् ।
व्यासं षडङ्गुलं स्यात् तस्मादर्धैकमात्रवृद्ध्या तु ॥ २०४ ॥
[342]दश वा चतुर्दशमात्रं यावन्नवधा विशालं स्यात् ।
पूर्वोदितमानं वा योज्यं युक्तिक्रमेण विद्वद्भिः ॥ २०५ ॥

328. E : स्यात्
329. E : वंशद्वारे
330. E : योजितव्यम्
331. E : विशालशालायामं
332. A, B, C : व्यासद्विगुणे
332bis. E : त्र्यांशैर्विंशतिर्यावदथैक-
333. E : नील-
334. A (var), C : वापि
335. E : गर्भकूटसंपन्नम्
336. Corr. A, B, C : पुरतः परतो; E : पुरतः परितो
337. E : वास्यविहारंशाला-
338. B : सार्धत्रि-
339. E : कराग्रवृद्ध्यातुम्
340. B (var) : सार्धद्वि-
341. E : नवधाङ्घ्रिकायामम्
342. E : सचतुर्दशमात्रान्तं

198 The thickness of the wall is to be divided into eight parts and (a point marked) at four parts from its external face (and another) at three parts from its internal one (the foundation deposit is then to be installed between these two points). For gods, the foundation deposit is placed in the middle of the thickness of the wall; in the case of brahmins and people of other classes, however, this is forbidden.

The axial door

199 It is not proper to install an axial door[111] in a house intended for brahmins or for people of the (other three) classes; there is no error though in installing such an axial door in a house intended for people such as heterodox sages.

Monasteries[112]

200 The length of the principal (main building) is triple the dimension chosen for the width; other buildings are to be added to it, lengthwise, whose length is double the width (chosen initially); until the monastery's total length is twenty-two times (the chosen width); there are then eleven buildings in all.[113]

201-
202 (Each main building) has a porch on its front facade and is decorated with square and elongated outwork constructions and with false dormer windows. There is a verandah at the back; or else, (each main building) has two gables and resembles a *garbhakūṭa*.[114] It has one, two, three or more storeys; there are various projecting elements in front and behind. A monastery is to be built like a temple.

Dimensions of house pillars

203-
205 The heights appropriate for the pillars of all houses, (as have been dealt with) are now indicated, along with the corresponding diameters. The nine heights of the pillars go from two and a half cubits to three and

111. *Vaṃśadvāra*: cf. above v. 27 and note 24.

112. *Vihāraśāla*: those 'monasteries' are intended for heterodox sects such as Buddhists or Jains; cf. *Kāmika* (I. 43.28b sq):

विहारशाला कर्तव्या चैकशाला विशालका ॥
एकविंशद्गुणान्तं तु शालाव्यासेन वर्धयेत् ।
द्विगुणाद्यायसंयुक्तं सर्वालंकारसंयुतम् ॥
बौद्धार्हतादिपाषण्डयोगमेतदुदीरितम् ।

113. The edifice appears to be an elongated one made out of eleven oblong main buildings, one of them being bigger (and, perhaps, located in the middle).

114. *Garbhakūṭa*: we do not know if that refers to a kind of lantern (see chapter 25 note 24) or to a hall (ibid. v. 203).

[आयादिलक्षणम्]

स्वव्यासकरं त्रिगुणं कृत्वा वसुभिर्हरे त् तु तच्छेषम् ।
ध्वजधूमसिंहश्वावृषखरगजवायसाश्च योनिगणाः ॥ २०६ ॥
[343]एषु ध्वजमृगवृषभेभाः शुभयुक्ता न शोभनास्त्वन्ये ।
[344]दैर्घ्यं वसुगुणितं यत्तत् त्रिर्नवभिर्हरे त् तु तच्छेषम् ॥ २०७ ॥
अश्वयुजादिकमृक्षं तद्वशतस्त्वेव राशयः प्रोक्ताः ।
आयामे वसुनवभिर्गुणिते यत् त्वर्कपङ्क्तिभिर्हृासम् ॥ २०८ ॥
शेषं धनमृणमुदितं क्रमशस्त्वृणाधिकायं तु शुभम् ।
नाहं नवगुणितं यत्त्रिशतिभिर्भाजनं तु तच्छेषम् ॥ २०९ ॥
तिथिरपि सूर्यप्रमुखो वारः स्यात् तदृक्षसंयोगम् ।
अमृतवरसिद्धयोगैर्योज्यं नैवान्ययोगमेव स्यात् ॥ २१० ॥
यजमानजन्मनामर्क्षयुतं यद् वस्तु तादृशं तु शुभम् ।

343. E : तेषु

344. Verses 207b to 211 are found only in E.

a half or four (and a half) cubits according to whether the increments are of three or six digits; the corresponding diameters go from six to ten or fourteen digits by increments of a half or a whole digit. In response to specific necessities, the sage may equally use the dimensions previously indicated.[115]

The āyādi formulae[116]

206-207a The width having been multiplied by three and (the product obtained) divided by eight, the remainder (corresponds to one of the eight elements of) the 'matrice' series, which are 'standard', 'cloud', 'lion', 'dog', 'bull', 'donkey', 'elephant' and 'crow'; amongst these, standard, lion, bull and elephant bring success, the others being inauspicious.

207b-208a The width having been multiplied by eight and (the product obtained) divided by twenty-seven, the remainder will correspond to one of the asterisms, the first of which is *aśvayuj*; it is by way of this remainder that zodiac signs (favourable to the building) are determined.

208b-209a The length having been multiplied by eight and then by nine and (the product obtained) having been divided by twelve and by ten, two different remainders are obtained, one called 'riches' and the other 'debt'; to be auspicious the gain must be greater than the debt.

209b-210 The perimeter having been multiplied by nine and (the product obtained) divided by thirty, the remainder (will correspond to one of the thirty lunar days); there is a conjunction of lunar and solar days—Sunday being the first—and the asterism and this conjunction must correspond to the conjunctions: *amṛta*, *vara* and *siddhi* and not to any other.[117]

115. That is to say that pillar dimensions may follow the rule given for temples (15.3 sq.) or for pavilions (25.17 sq.).

116. Cf. 9.18b sq., 33.58 sq. and Dagens 1984 pp. 18-19.

117. About *amṛta*, *vara* and *siddhi* conjunctions (*yoga*) see *Kālaprakāśikā* (chapter 22).

एवं नृणामुदितममराणां चेच्छुभं यथा कर्तुम् ॥ २११ ॥

[खलूरी]

सैकत्रिंशद्धस्तविस्तारकाद्यां[344bis]
द्वाभ्यां द्वाभ्यां वर्धयेत् तत्कराभ्याम् ।
शालाबाह्ये सैकषष्ट्यन्तमाना-
भीष्टायामा [345]संमता स्यात् खलूरी ॥ २१२ ॥
बहिरबहिरभीष्टा[346] कुड्यपादाङ्गशोभा[347]
शिखरमपि लुपारूढान्वितं मण्डपं वा ।
अमरनरविमानाद्यावृता सा खलूरी
भवनतलविहीनैकद्विभूमिप्रयुक्ता ॥ २१३ ॥
प्रथमावरणे द्वितीयके वा

344bis. Corr. A, B, C, E : भ्या०

345. E : सम्मताद्याखलूरि

346. E : ०ष्टात्

347. E : ०भैः

211 The house, whose asterism corresponds to that of the birth of its owner, is auspicious; this indication applies to constructions intended for men. If the building is destined for the immortals then that which is auspicious for the builder is so for the building.

Annexes[118]

212-
213 The construction sheltering the annexes is exterior to the house; its width goes from thirty-one to sixty-one cubits by successive increments of two cubits and its length is (calculated) by whatsoever means are preferred. Walls and portico make for decoration within or without, as

118. ***Khalūrī*** (or ***khalūrikā***): it is a kind of building similar to ***mālikā*** but which according to chapter 23 (vv. 70-71) are placed around human dwellings (see however below v. 213): they are built in cobwork (27.10) and they shelter several annexes of the house (below vv. 214 sq.).

परभागे सदनं तु योषिताम् ।
निर्ऋतौ सूतिगृहं च [348]वर्चसः
[349]पवनादीन्दुषु वाङ्गणागृहम् ॥ २१४ ॥
यमदिशि भोजनशाला सोमे धनसञ्चयावासम् ।
अग्नौ [350]धान्यागारं खे [351]पक्तिर्व्यञ्जनानि तत्रैव ॥ २१५ ॥
[352]आराधनगृहमीशे कूपं [353]तत्रोदितौ स्नानम् ।
[354]यस्मिन्यस्मिन्नुदितान्यन्यानि हि तत्र संप्रयोज्यानि ॥ २१६ ॥
द्वाराणि च कुड्यानि च युक्त्या तु स्वामिवाञ्छवशात् ।
अन्यच्छेषं सर्वं कुर्यादुक्तिक्रमेण दृढतरधीः ॥ २१७ ॥
अपि च शिखिनि गोष्ठं नैर्ऋतेऽजाविकानां
पवनदिशि निवासं माहिषं चैशकोणे ।
भवति तुरगशाला नागशाला च तस्मिन्
दिशि च दिशि च सर्वे वाहना द्वारवामे ॥ २१८ ॥
सामान्यं स्यादेतदुक्तं चतुर्णां
वासे राज्ञां योजनीयं विशेषम् ।
त्रिप्राकरं च त्रिपङ्क्तिस्त्रिभोगं
शेषाणां चाप्युक्तनीत्या त्रयाणाम् ॥ २१९ ॥
एकद्वित्रीण्यत्र सालानि नृणां
पञ्चत्रीण्येकादि देवालयेषु ।
यत्तत् प्रोक्तं धाममानेन पूर्वं
तत्रैवायोज्यं विधिज्ञैर्नराणाम् ॥ २२० ॥

इति मयमते वस्तुशास्त्रे शालाविधानं नाम
षड्विंशोऽध्यायः

348. E : वर्चसां
349. A, B, C : पवनदीन्दुदिक्षु
350. E : भान्यगृहं वा मुखपतिव्यञ्जनानि
351. C : पङ्क्ति-
352. E : इष्टामरगृहमैशे कूपे
353. B, C : तत्रोदितं; E : तत्रोचितोदितास्यानम्
354. A, B : यस्मिन् यदुक्तमुचितमन्यानि

preferred; the roof is supported by rafters or is (similar to that of a) pavilion. This building containing annexes, surrounds a divine or a human dwelling. It has one or two storeys less than the building it surrounds.

214 In the eastern part[119] of the first or second enclosure is the women's apartment and the house for their confinements is on the square of Nirṛti as are the latrines, though the women's house may also extend from the square of Pavana to that of Indu.

215-
216 The dining hall is situated where Yama is, the room where money is stored is where Soma is, Agni has the granary, and condiments for the cooking (are stored) on the square of Kha.[120] The room for cult ceremonies is on the square of Īśa and the well is there too, though the baths are on the square of Uditi; as far as other (parts of the dwelling) are concerned, they should each be put in a suitable position.

217-
218 Doors and walls are to be arranged as convenient according to the wishes of the owner and, for the rest, the well advised man follows tradition. Thus, the byre will be on the square of Śikhin, the sheds for goats and sheep on that of Nirṛti, that for buffaloes on the square of Pavana; in the corner consecrated to Īśa are the stables and the elephants' shed; all vehicles are to the left of the doors placed at the cardinal points.[121]

219 What has been said goes for all four (classes); the procedure is, however, different for a house intended for kings which may have three enclosures, three rows of houses and three (rows of) appurtenances, even though the rule indicated is to be followed by the other three classes.[122]

220 There are two or three enclosure walls for men whereas, for temples, there are five, three or one. That which has been indicated for setting the dimensions of houses is appropriate for men, according to specialists in the subject.

Thus ends, in the *Mayamata*, treatise on dwelling,
the twenty-sixth chapter : RULES FOR HOUSES.

119. For the distribution of house annexes, see 27.114 sq. and fig. 32.

120. Kha is Antarikṣa.

121. Cf. 27.124.

122. See 29.22. Kings' palaces may get three enclosures or more (29.22 and 108 sq.); while those of ordinary men get only two (cf. v. 214); in chapter 23 (vv. 70-71) it has been told that *khalūrikā* can be placed in any of the three enclosures of a dwelling intended for men (see also next verses).

अथ सप्तविंशोऽध्यायः[1]

[चतुर्गृहविधानम्]

वर्णानां गृहविन्यासलक्षणं वक्ष्यतेऽधुना ।

[वाटभित्तिविधानम्]

[2]चतुर्दण्डात् समारभ्य द्विद्वि[3]हस्तविवर्धनात् ॥ १ ॥
[4]त्रिंशद्धस्तावधिर्यावदेकैकं गृहमानकम् ।
क्षुद्राणामष्टधा प्रोक्तं मध्यमानां विधीयते ॥ २ ॥
अष्ट[5]दण्डात् समारभ्य द्विद्वि[6]दण्डविवर्धनात् ।
द्वात्रिंशद्दण्डपर्यन्तं गृहाणां मानमिष्यते ॥ ३ ॥
[7]अस्मादाशतदण्डान्तं [8]दण्डाभ्यां वर्धयेत् क्रमात् ।
[9]वाटभित्तेरिदं [10]मानं तदभ्यन्तरतो गृहम् ॥ ४ ॥
चतुरश्रं द्विजानां च नृपाणां च विशेषतः ।
अष्टषट्चतुरंशेन दैर्घ्यं स्यात् क्षत्रियादिषु ॥ ५ ॥
हीनं षोडशहस्तेभ्यो गृहमानं न कारयेत् ।
नवाष्टसप्तषड्ढस्तैरु[11]त्तुङ्गं तुङ्गमानतः ॥ ६ ॥
त्रिचतुर्भागविस्तारा पादोनाग्र[12]विशालका ।
[13]छत्रशीर्षकतुल्याभा [14]चन्द्रनासीविभूषिता ॥ ७ ॥
चतुर्दिक्षु चतुर्द्वारोपेता [15]तल्पसमायुता ।

1. Texts A, B, C, E.
2. E : चतुर्दण्डं
3. E : दण्ड-
4. E : त्रिंशद्दण्डा-
5. E : दण्डं
6. A, B, C : हस्त
7. A, B, C : अष्टादिशत-; B (var) : ततस्तुशत-
8. C : दण्डाद्वयम्०; A, B : दण्डाद्वयामुत्तमे
9. E : वाग-
10. E : जानं
11. A, C : ०तुङ्गात्तुङ्गमानतः; B : ०त्तङ्गात्तुङ्गमानतः
12. C, E : विशालतः
13. E : चित्रशीर्षकतुल्यं वा
14. A, B : छत्र-; E : चन्द्रभासिनिभू-
15. E : ऽल्पास्तमायुता

CHAPTER 27

FEATURES OF HOUSES FOR THE FOUR CLASSES[1]

1a Now the specific arrangements for houses (intended for each) of the (four) classes are given.

The wall of the enclosure[2]

1b-4 Starting with four poles (that is, sixteen cubits) and continuing, by successive increments of two cubits, up to thirty cubits provides, one by one, the eight (possible widths) for (the enclosure) of small houses. For (the enclosure) of medium sized houses, it is said that the width goes from eight poles (that is, thirty-two cubits) to thirty-two poles, by successive increments of two poles; for a large sized house (the width goes from thirty-two poles) to one hundred by successive increments of two poles. What has been indicated is the width of the walls within which is the house.

5-6a For brahmins and, (amongst the others), only for kings (the enclosure) is square;[3] for kṣatriya, (vaiśya and śūdra) its length is greater than its width by an eighth, a sixth or a quarter, respectively. It is not appropriate to construct a house (the enclosure of which) measures less than sixteen cubits.

6b-7 (The wall of the enclosure) is nine, eight, seven or six cubits high and its thickness (at the bottom) is a third (or) a quarter of that; its thickness at the top is three quarters (of its thickness at the bottom). Its coping is plain (or) decorated with rounded false dormer windows.[4]

1. Same references as for chapter 26.
2. *Vāṭa* is the plot of ground on which is built the house; that last extends on a part of it (cf. 112b-113 or 120b-121), the rest being occupied by courtyards as well as various appurtenances (see descriptions below vv. 109 sq.).
3. This is one of the rare instances in the *Mayamata* where a distinction is clearly made between 'kings' and 'kṣatriya'. In chapter 2 where characteristics of dwelling sites are given, the site is said to be square for brahmins only; it is rectangular for 'kings', which category clearly includes all kṣatriya (2.10-15a). For palaces measurements see 30.1 sq.
4. Cf. 23.21b.

द्वारगोपुरसंयुक्ता नानावयवशोभिता ॥ ८ ॥
[16]बहिष्ठात् [17]परिखोपेता सर्वरक्षासमन्विता ।
वाटभित्ति प्रोक्ता गृहबाह्यसमावृता ॥ ९ ॥

[खलूरिखा]

मृण्मया वा लुपारूढा तृणादिच्छादनान्विता ।
खलूरिका वा कर्तव्या [18]वेदिकापादशोभिता ॥ १० ॥

[भिन्नाभिन्नगृहम्]

गृहक्रिया हि द्विविधा भिन्नाभिन्नप्रकारतः ।
[19]भिन्नं च पिण्डभेदं च वक्ष्ये स्फुटतरं यथा ॥ ११ ॥
असन्धिकं भिन्नगृहं ससन्धिकं
[20]ह्यभिन्नकं भिन्नगृहेषु तेषु वै ।
चतुर्गृहं दिक्षु गतं प्रधानकं
[21]विदिक्षु वा मण्डपकं खलूरिका ॥ १२ ॥
स्याद् वाटभित्तेरबहिः पृथग् गृहं

16. C : बहिष्ठात्
17. A, B, C : परिघो
18. E : वेदिकायाम-
19. E : हीनं च दण्डभेदं
20. C : व्यभिन्नकं
21. B : विदक्षु

8-9 There is a door at each of the four cardinal points, which can be closed;[5] there are gateways too and various other decorative elements.[6] There is a moat beyond the wall equipped with every kind of defence.[7] This is the description of the wall of the enclosure surrounding the house.

Annexes[8]

10 Annexes may however be built (around the house) in cobwork or wooden framework with thatch or covering of that kind; they have a base and pillars.

Houses with main buildings separated or in blocks

11 There are two ways to build a house: disjoined or joined fashions. More clearly, it is said that what is dealt with are houses (whose elements) are separated and those which form a block.[9]

12 A house with separate elements has no join; a house whose elements are not separate has joins; in houses whose elements are separated, the four principal main buildings are at the cardinal points;[10] there are pavilions and annexes at the intermediate points.

5. *Talpasamāyuta*: 'a door with door-leaf (or door-leaves)'; *talpa* = *kavāṭa* (see 30.13 sq. and note ad loc.)
6. *Dvāragopura*: in the case of temples, it is, properly speaking, the gateway of the fifth (or last) enclosure (chapter 23 note 5).
7. The moat and other defences concern houses intended to powerful people (see below vv. 119b-120).
8. *Khalūrikā*: see 26.212 sq.; it seems that they may be arranged in such a way that, closing off the plot, they replace the wall.
9. *Bhinnagṛha*: 'broken house'; *abhinnagṛha* or *piṇḍa*°: 'unbroken house' or 'agglomerated house'. A *bhinnagṛha* seems to be described in chapter 26 (v. 195).
10. *Caturgṛhaṃ dikṣu pradhānakam*: the 'four' principal main buildings are not the four main buildings which make up a *catuśśāla* house; they are each the principal main building of *catuśśāla* houses intended respectively for each of the four classes. Thus the *sukhālaya* (or *saukhya*) is the principal main building of a four main building house intended for brahmins; it is placed to the north. In the same way the *annālaya* (or *mahānasa*) is that principal main building in the case of kṣatriya and is placed to the east, the *dhānyālaya* placed to the south is for vaiśya and the *dhanālaya* placed to the west for śūdra (see below vv.18b-19 and 40 sq.). Cf. *Kāmika* (I.35.156):

उत्तरे विप्रगेहं स्यात् पूर्वगेहं नृपे मतम्।
दक्षिणे वैश्यगेहं स्यात् पश्चिमं शूद्रजातये ॥

[22]त्रयं द्विकं वैकमसम्पदां पदम् ।
तस्माच्चतुःशालमनिन्दितं [23]परं
सविस्तरं तस्य तु मानमुच्यते ॥ १३ ॥
[24]नीचानां नीचमानं स्यात् श्रेष्ठानां श्रेष्ठमुच्यते ।
[25]श्रेष्ठमानं निकृष्टानां [26]सर्वदा न प्रयुज्यते ॥ १४ ॥
[27]क्वचिदिष्टं कनिष्ठानां यन्मानं श्रेष्ठजातिषु ।

[गृहविन्यासः]

अल्पत्वे वा महत्त्वे वा [28]सीमासूत्रे विनिश्चिते ॥ १५ ॥
[29]सायते चतुरश्रे वा चतुष्षष्ट्या [30]विभाजिते ।
[31]रज्जुवंशसिराषट्कचतुष्काष्टकसन्धिभिः ॥ १६ ॥
[32]मर्मशूलं च यत्नेन वर्जयेद् [33]वास्तुकोविदः ।

22. E : त्रिकं
23. C, E : वरं
24. A (var) : नीचानां नीचतिष्ठानां; C : नीचानां नीच-निष्ठानां; E : निचूनाग्नियमेवोक्तं
25. E : श्रेष्ठमानानि कूटानां सर्वधातु प्रयुज्यते
26. A (var), B, C : सर्वमानं
27. E : क्वचिदुक्तं
28. E : सीमसूत्रं
29. E : साधते चतुरस्ये वा (?)
30. E : द्विभाजिते
31. E : ऋजु-
32. Corr. A, B, C, E : वर्म-
33. E : वस्तु-

13 If there are three, two or just one main building within the wall of the enclosure this will lead to misfortune, that is why it is best to install, in the enclosure, a house which has four main buildings and whose dimensions are calculated from its width.[11]

14-15a It is said that small dimensions are for lesser people and large ones for the great; whereas large dimensions are never to be used for people of little substance, everything that is fitting, with respect to dimensions which suit lesser people, is fitting as well for the great.

Layout[12]

15b-16 (Whether the house) be small or large, a line delimiting it must first be drawn;[13] whether it be rectangular or square (the area thus delimited) is to be divided into sixty-four parts and the six *rajju*, the four *vaṃśa* and the eight *sirā* are to be drawn as well as their intersections.[14]

11. See above 26.68-72.
12. Cf. chapter 6.
13. *Sīmāsūtra*: cf. 6.20a where it is called *paryantasūtra*.
14. The aim of the operation described here is to know the 'vulnerable points' (*marma*) of the site in order to avoid wounding it (below vv. 17-18a and 7.55 sq.). Vulnerable points are of two kinds: the ones are those of the *vāstupuruṣa* body (see 7.49 sq.), while the others are intersection points of the lines making up the diagram (here the *maṇḍūka* diagram with 64 squares, see fig. 5) with the two diagonals as well as with other lines parallel to the diagonals. The best presentation of the topic is found in the commentary of the chapter 6 of *Vāstuvidyā* (which chapter is found also as chapter 13 of *Śilparatna*). According to that commentary, the lines making up the diagram are called *nāḍī* (literally: 'vessel, vein, artery') when they are drawn from north to south and *vaṃśa* ('cane, beam' but also 'bone') when from east to west. Each of the two diagonals (*koṇasūtra*) gets four parallels when the diagram comprises eighty-one squares and two only when the diagram has sixty-four squares (see the drawings on pp. 74 and 77 of *Vāstuvidyā*). Diagonals and parallels are called *rajju* ('rope', but also 'sinew, tendon') or *sirā* ('vessel, vein, artery, nerve'), but parallels are also known as *anuvaṃśa* ('secondary *vaṃśa*'). The intersection points of diagram lines, diagonals and parallels, are the vulnerable points which are of two kinds: *marma* where five, six or eight lines intersect, and *upamarma* where four, three or two lines meet. Thus being the case, what is found in *Mayamata* (here or in v. 42 of chapter 7; see also 9.86) is not very clear; we are told that there are six *rajju*, four *vaṃśa* and eight *sirā*; there is no problem with the first number (for in a sixty-four square diagram there are six *rajju*: two diagonals and their four parallels), but we do not know what to do with four *vaṃśa* and eight *sirā* (especially as that last word is a synonym to *rajju*, see above). *Mayamata* may rely on a different tradition or, as happens with *āyādi*, the author may have used general as well as uncomplete data.

सूत्रादीनां गृहाङ्गैश्च [34]पीडा चेत् सर्वनाशनम् ॥ १७ ॥
तस्मात् सर्वप्रयत्नेन [35]सूत्रादीनि विवर्जयेत् ।
पूर्वादिमध्यसूत्राणि चान्नं धान्यं धनं सुखम् ॥ १८ ॥
इति नामानि तन्नामा चत्वारि [36]स्युर्गृहाणि च ।
[37]अन्नालयं धान्यालयं धनालयं सुखालयम् ॥ १९ ॥

[मध्यमण्डपप्रमाणम्]

कर्तव्यं वास्तुमध्ये तु मण्डपं प्रथमं बुधैः ।
[38]वास्तुव्यासचतुर्भागं मण्डपस्य तु विस्तृतम् ॥ २० ॥
पञ्चषट्सप्तभागाष्टनवभागैकमेव वा ।
[39]सप्तहस्तादि षण्मानं द्विद्विहस्तविवर्धनात् ॥ २१ ॥
[40]आसप्तदशहस्तान्तं श्रेष्ठमध्यकनिष्ठकम् ।
एकभक्त्या द्विभक्त्या वा चतुष्पादाष्टपादकम्[41] ॥ २२ ॥
द्विजभूपतिवैश्यानां युग्मपादं प्रकीर्तितम् ।
शूद्राणामन्यजातीनामयुग्मस्तम्भमिष्यते ॥ २३ ॥

[मध्यवेदिका]

[42]द्विजवन्नृपवैश्यानां [43]वैशिष्ट्यं मध्यवेदिका ।
[44]त्रिकालबलिलब्धा च पुष्पगन्धादिपूजिता ॥ २४ ॥
सा त्रितालसमुत्सेधा चोत्सेधसमविस्तृता[45] ।
तन्मध्ये [46]ब्रह्मपीठं स्याद् वेदिकार्धप्रमाणतः ॥ २५ ॥
षट्षडङ्गुलहीनं स्यात् तन्मानं नृपवैश्ययोः ।
शूद्राद्यन्तर[47]जातीनां न कुर्याद् ब्रह्मवेदिकाम् ॥ २६ ॥

34. E : विरुद्धा सर्वनाशनम्
35. E : त्यजेत् सूत्राणि वर्धनात्
36. E : सुगृहाणि च
37. E : अन्यमाल्यबन्धान्याबन्धानामाल्यं सुखम्
38. E : वस्तु-
39. E : सप्तहस्तान्तं
40. E : असप्तादश-
41. E : -भागिकम्
42. E : द्विजावनिक-
43. C : वैशिष्ट्यान्
44. E : त्रिकालमबहिर्बाधा
45. E : ०तम्
46. E : ब्रह्मपीठस्य
47. E : वर्णानां

17-18a Those knowledgeable in the subject of building are to take care to avoid wounding the vulnerable points; a wound inflicted by the 'limbs' of the house on the lines or other (vulnerable points), causes the complete destruction (of the house); care must also be taken to avoid (touching) the lines and other (vulnerable points).

18b-19 The (diagram's) median lines are called, respectively, and beginning with the one towards the east: *anna*, *dhānya*, *dhana* and *sukha*; the four principal main buildings are named accordingly: *annālaya*, *dhānyālaya*, *dhanālaya*, and *sukhālaya*.[15]

Dimensions of central pavilion[16]

20-22a In the centre of the site (of the future house), the sages begin by constructing a pavilion with a width a quarter, a fifth, sixth, seventh, eighth or ninth that of the site (of the house). The six possible widths for small, medium and large pavilions go from seven to seventeen cubits by successive increments of two cubits.

22b-23 This pavilion may be one or two units wide and it comprises (accordingly) four or eight pillars.[17] For brahmins, kings and vaiśya, the number of pillar is to be even whilst, for śūdra and other (lower castes) it is said to be uneven.[18]

The central platform

24 Only for brahmins, kings and vaiśya is there a platform in the centre (of the house); offerings are made there three times a day and it is honoured with flowers, perfumes, etc.

25-26 Its height is three spans as is its width. In its centre is an altar to Brahmā with dimensions half those of the platform; these dimensions are decreased by six digits for princes and by six more digits for vaiśya. No platform (nor altar) to Brahmā should be set up for śūdra or other (low) castes.

15. For the laying out of these principal main buildings (above note 10) see 6.24b-26 where *annasūtra* is called *trisūtra*.
16. That pavilion occupies a part of the central inner court of *catuśśāla* houses (see below vv. 34b-35). For its laying out see above 6.26 and for its description below vv. 27a-35.
17. *Bhakti* ('unit'): cf.25.13.
18. For śūdra there is no Brahmā's altar in the centre (below v. 26), hence the pavilion may get five or nine pillars, one being in the centre where should be that altar.

[मध्यमण्डपलक्षणम्]

सायते चतुरश्रे [48]वा तत्तदाकृति मण्डपम् ।
पञ्चतालं समारभ्य त्रित्र्यङ्गुलविवर्धनात् ॥ २७ ॥
नवधा तलिपायामाः [49]सप्ततालान्तमानकाः ।
पञ्चाङ्गुलं समारभ्य त्रयोदशाङ्गुलान्तकाः ॥ २८ ॥
नवधा पादविष्कम्भास्त्वग्रेऽष्टांशविवर्जिताः ।
पादोच्चार्धमधिष्ठानं षडष्टांशोनमेव वा ॥ २९ ॥
पादोच्चे त्रिचतुर्भागं चतुरश्रं च वृत्तकम् ।
[50]वस्वश्रं [51]चित्रखण्डं च स्तम्भानामाकृतिः स्मृता ॥ ३० ॥
[52]शमीखादिरखदिरस्तम्भाश्च द्विजराजयोः ।
सिलीन्ध्रं पिशितं मधूकं वैश्यस्तम्भाः प्रकीर्तिताः ॥ ३१ ॥
राजादनं च निम्बं च [53]सिलीन्ध्रः पिशितिन्दुका[54] ।
शूद्राणां स्तम्भवृक्षाश्च त्वक्साराः सर्वयोग्यकाः ॥ ३२ ॥
पक्वेष्टकाभिः सुधया मण्डपं द्विजभूपयोः ।
वैश्यादीनामपक्वाभिर्नानालङ्कारशोभितम् ॥ ३३ ॥
प्रपा वा तत्र कर्तव्या [55]नालिकेरदलच्छदा ।
गृहमण्डपयोर्मध्ये त्रिचतुष्पञ्चषट्कराः ॥ ३४ ॥
[56]सर्वतः समविस्तारं प्रकुर्यादावृतं पथम् ।
एकहस्तं द्विहस्तं वा क्षुद्रे मार्गविशालता ॥ ३५ ॥

[अन्नागारादिस्थानानि]

अन्नागारादिमध्यं तु वास्तुमध्यात् [57]प्रदक्षिणम् ।
[58]आदित्यनन्दपातालभूताङ्गुलमिति क्रमात् ॥ ३६ ॥

48. A, B, C : च
49. A : सप्तकायान्त-; B : अष्टतालान्त०; C : सप्त-तायान्त०
50. B : वस्वंशं
51. E : द्वित्रिखण्डं
52. C : खमी-
53. E : सिलिन्द्रं
54. B : ०काः
55. E : नालीदलतलञ्चिता
56. A, B, C : invert 35a and 35b.
57. E : प्रदक्षिणे
58. E : आद्यन्तदलपाताल-

Characteristics of the central pavilion

27a The pavilion's plan corresponds (to that of the house) whether the latter is rectangular or square.

27b-30 The nine heights possible for its pillars go from five to seven spans by successive increments of three digits; the nine corresponding diameters go from five to thirteen digits, the diameter of the top (of the pillars) being less by an eighth.[19] The height of the base is half that of the pillars or is half, less a sixth or an eighth; or else, the height of the base is a third (or) a quarter that of the pillars. The pillar may be square, circular or octagonal section or of *citrakhaṇḍa* type; these are the shapes prescribed for pillars.[20]

31-32 These pillars, when for brahmins and kings, are in *śamī*, *khadira* or *khādira* woods, for vaisýa in *silīndhra, piśita* or *madhūka* woods, for śūdra in *rājādana*, *nimba*, *silīndhra*, *piśita* or *tinduka*; bamboo however is appropriate for everyone.[21]

33-34a This pavilion adorned with various ornaments, is built of bricks joined by mortar when for brahmins and kings; it is in unbaked bricks when for vaiśya and others. A light building may also be constructed with coconut palms, in the place of the pavilion.[22]

34b-35 A passage must be left around the pavilion, between the pavilion and the main buildings, its width, which is uniform throughout, is to be three, four, five or six cubits or is, in the case of a small house, one or two cubits.[23]

Positions of annāgāra etc. . .

36 The medians of the *annāgāra* (of the *dhānyālaya, dhanālaya* and *sukhālaya*) in relation to the site's medians, are displaced to the right by, respectively, twelve, nine, seven and five digits.[24]

19. Thus pillars are slightly thinner than those of the main buildings (see above 26.203-205).
20. *Citrakhaṇḍa* pillar: see 15.22 sq.; octagonal and square pillars are of *viṣṇukānta* and *brahmakānta* type respectively (15.13 sq.); circular pillars are not mentioned in chapter 15.
21. See also 15.64 sq. and 25.182 sq.
22. *Prapā*: see 25.26b-29.
23. See above 6.26 where the distance between central pavilion and laying out stakes for main buildings is of one to three cubits.
24. This aims to avoid any coincidence between the middle of the main buildings and that of the site sides. The smaller interval between them is for the brahmins' *sukhālaya*, which is normal, but hierarchy is reversed for the three other classes: the bigger interval is for kṣatriya while the smallest is for śūdra.

[59]धर्मनन्दाष्टधात्वंशा [60]अन्नागारादिपादगाः ॥ ३७ ॥
[60bis]एकैकाङ्घ्रिगतं तत्तत्स्तम्भस्थापनकर्मणि । ।
वास्तुमध्यादुदक् [61]पूर्वदक्षिणा[62]परतः क्रमात् ॥ ३८ ॥
गृहाङ्घ्रिमध्ययोर्मध्यभित्तिर्मध्यमिति स्मृतम् ।
[63]अन्तर्मुखानि गेहानि वास्तुनश्च बहिर्मुखम् ॥ ३९ ॥

[सुखालयः]

महीधरेन्दुभल्लाट[64]मृगादितिपदाश्रितम् ।
सौख्यं महीसुरावासं तत्तारायाममुच्यते ॥ ४० ॥
[65]पञ्चादिनवहस्तान्तं मध्यार्धं च दशार्धकम् ।
सप्तैकादशहस्तं स्यादिति मानत्रयं विदुः ॥ ४१ ॥

[सामान्यप्रमाणानि]

चूल्युच्चं सर्वगेहानां [66]गृहान्तं विपुलं भवेत् ।
पादोदयसमा भित्तिः स्वपादत्रिगुणा ततिः ॥ ४२ ॥
गेहतारचतुर्भागपञ्चभागान्तरं क्रमात् ।
[67]पादव्यास इति [68]प्रोक्तं [69]गेहव्यासात्करात्तु वा ॥ ४३ ॥
यावन्तो [70]विपुले हस्तास्तावदङ्गुलसंख्यया ।
सर्वेषामपि गेहानां स्तम्भविष्कम्भमिष्यते ॥ ४४ ॥

59. C : omits 37-38a; E : omits 38b but adds before 37 : एकैकमध्या पूर्वादि दक्षिणोपरतः क्रमात् ।
60. Corr. A, B, E : अन्नाङ्गानदिपातका
60bis. Corr. A, B, E : एकैकाङ्गगतं
61. Corr. A, B, C : पूर्वं
62. ज : परितः
63. E : अन्तर्मुखानि वास्तूनां वासाश्च बहिरमुखम्
64. E : भृगादिति (भृङ्गादिति ?)
65. C : omits 41
66. C : गृहं न
67. B : पद-; E : पादव्याससततिः
68. C, E : प्रोक्ता
69. Corr. E : गेहव्यासकरात्; A, B, C : गेहव्यान्सतरात्
70. C : विपुलसङ्ख्या-

37-39a The position of the pillar[25] is displaced by ten parts for the *annāgāra*. by nine (for the *dhānyālaya*), by eight (for the *dhanālaya*) and by seven (for the *sukhālaya*). When the pillars are put into place each is to be installed in the following fashion (?): standing in the middle of the site, one turns successively towards the north, east, south and west of that site. The middle of the wall is to correspond to the point in the middle of the space between the middle of the main building and the middle of the pillars.

39b The main building is orientated towards the interior but, where the site is concerned, the orientation must be towards the exterior (?).[26]

The sukhālaya[27]

40-41 The *saukhya*, dwelling of brahmins, is to be built on the squares of Mahīdhara, Indu, Bhallāṭa, Mṛga and Aditi;[28] its width and its length are, respectively, five and nine cubits or five and a half[29] and ten or seven and eleven; these are its three possible sizes.

General proportions

42 For all main buildings, the height of the (top of) pillars is same as their greatest width.[30] The height of the walls is equal to that of the pillars and their thickness is triple the diameter of the corresponding pillars.

43-44 The interval between pillars is a third or a fifth the width of the main building; the diameter of the pillars is (calculated) as has been given or in relation to the number of cubits which make up the width of the main building; there are as many digits (in the diameter of the pillars) as cubits in the width of the main building; a diameter (so) calculated, is suitable for the pillars of all (types of) main building.

25. Probably the median pillar of the verandah in front of the main building.
26. Cf. 12.97 and 17.7b-8a.
27. See above note 10.
28. These places all pertain to the northern part of the diagram (see figs. 5 and 6).
29. *Madhyārdham*: 'the middle (between one and ten) and a half'.
30. Cf. *Vāstuvidyā* 5.5:

    यावान् गृहस्य विस्तारस्तावान् पादसमुच्छ्रयं ।
    पादोनश्चार्धमेवं स्यादुत्तमाधममध्यमम् ॥

    Cūlī may be a synonym of *sthūpī* (below note 64) and it could be possible to understand *cūlyucca* as 'the light of the top of the building'; however that would be in contradiction with what has been told above (26.9b) according to which the height of the house may be double its width.

[पुनः सुखालयः]

महेन्द्रांशे भवेद् द्वारं मुख्यांशे [71]वारिनिःस्रवम् ।
ब्राह्मणानामिदं सर्वं सम्पदां स्यात् सदास्पदम् ॥ ४५ ॥

[अन्नालयः]

महेन्द्रार्कार्यके[72] [73]सत्ये भृशभागे महानसम् ।
त्रिहस्तं पञ्चहस्तं च त्र्यर्धहस्तं षडर्धकम् ॥ ४६ ॥
चतुर्हस्तं सप्तहस्तं चतुरष्टार्धहस्तकम् ।
पञ्चहस्तं नवहस्तं पञ्चमानं महानसे ॥ ४७ ॥
[74]गृहक्षतांशके द्वारं जयन्ते वारिनिःस्रवम् ।
प्राच्यावासं नृपस्योक्तं कोशवाहनवर्धनम् ॥ ४८ ॥

[धान्यालयः]

गृहक्षतार्किगन्धर्वभृङ्गराजे विवस्वति ।
धान्यालयं प्रकर्तव्यं तत्तरायाममुच्यते ॥ ४९ ॥
पञ्चहस्तं नवहस्तं षडर्धं च दशार्धकम् ।
सप्तैकादशहस्तं स्यान्नवत्रयोदशहस्तकम् ॥ ५० ॥
एकादशपञ्चदशहस्तं पञ्चप्रमाणकम् ।
पुष्पदन्तपदे द्वारं [75]वितथे वारिनिःस्रवम् ॥ ५१ ॥
विशां दक्षिणवासं स्याद् धनधान्यसुखावहम् ।

[धनालयः]

पुष्पदन्तेऽसुरे [76]शोषे वारुणे मित्रके पदे ॥ ५२ ॥
धनालयं धान्यसमं [77]किञ्चिन्न्यूनत्वमिष्यते ।
शूद्रस्य पश्चिमे वासं धनधान्यशुभप्रदम् ॥ ५३ ॥
भल्लाटांशे भवेद् द्वारं सुग्रीवे वारिनिःस्रवम् ।
चतुर्णामपि वर्णानामुक्तो [78]वासविधिक्रमः ॥ ५४ ॥

71. C : वारिनिर्गमम् ; E : जलनिश्रवम्
72. A (var), C, E : ०कः
73. Corr. A, B, C, E : सम्यग्
74. E : गृहक्षाशाल्कद्वयं
75. E : विशेषाद्
76. E : शोष्ठे
77. C : किञ्चिन्न्यूनं प्रकल्पयेत्
78. E : व्यासमिति क्रमम्

Sukhālaya (cont.)

45 The door is on the square of Mahendra and the drain pipe on that of Mukhya.[31] A dwelling like this invariably brings success to brahmins.

Annālaya[32]

46-47 For kings, a *mahānasa* (is to be built) on the squares of Mahendra, Arka, Āryaka, Satya and Bhṛśa, measuring three by five cubits or three and a half by six and a half, four by seven or four and a half by eight and a half or five by nine; these are the five dimensions of the *mahānasa*.

48 The door is on the square of Gṛhakṣata and the drain pipe on that of Jayanta. A dwelling like this, situated in the east, is fitting for the king, to whom it will bring an increase of treasure.

Dhānyālaya

49-51a There is a *dhānyālaya* (for vaiśya) on the squares of Gṛhakṣata, Ārkin, Gandharva, Bhṛṅgarāja and Vivasvant, for which the following widths and lengths are prescribed: five and nine cubits, six and a half and ten and a half, seven and eleven, and fifteen cubits; these are the five possible dimensions.[33]

51b-
52a The door is on the square of Puṣpadanta and the drain course on that of Vitatha. This dwelling, situated in the south, brings wealth, rewards and good fortune to vaiśya.

Dhanālaya

52b-
54a A *dhanālaya* is prescribed on the squares of Puṣpadanta, Asura, Śoṣa, Varuṇa and Mitra; similar to a *dhānya*(*-alaya*) but a little smaller, this dwelling, situated in the west, brings good fortune to śūdra. Its door is on the square of Bhallāṭa and its drain course on that of Sugrīva.

54b This is the rule for the order of habitation of the four classes.

31. The Mahendra square is to the east (figs. 5 and 6), thus the door located here is not that of the *sukhālaya*, but the entrance of the house (see 26.76b-77a and note ad loc.): in the case of house intended for brahmins (that is to say one where the principal main building, i.e. the *sukhālaya*, is the northern one) the entrance is placed in the eastern main building. The site for brahmins houses being sloping toward the north (2.10 sq.), the drain-pipe position to the north (Mukhya square) is perfectly suitable (same remark about house intended for other classes, below vv. 48, 51 and 54).

32. *Annālaya* (literally 'building for food') = *mahānasa* (lit. 'kitchen'); see above 12.86.

33. The houses intended for vaiśya have the biggest principal main building.

[गृहोर्ध्वभागाङ्गानि]

स्तम्भस्योपरि कर्तव्यं पोतिकोत्तरवाजनम् ।
तुलाजयन्त्यनुमार्गं [79]फलकां भूमिकल्पनम् ॥ ५५ ॥
कपोतं [80]तत्प्रतिश्चैव वितस्तिजलकानि च ।
मुष्टिबन्धं मृणाली च दण्डिकां च लुपाक्रियाम् ॥ ५६ ॥
लुपाप्रच्छादनं चैव मुख[81]पट्टिकयान्वितम् ।
[82]गृहस्य दक्षिणे पार्श्वे द्वारं प्रति महद् भवेत् ॥ ५७ ॥

[वास्तुमण्डपप्रमाणम्]

[83]द्वित्रिहस्तत्रिहस्तार्धं चतुर्हस्तं च भक्तयः ।
चतुष्पदाद्याद्द्वात्रिंशद्भक्त्या [84]वा वास्तुमण्डपम् ॥ ५८ ॥
[85]एकभक्त्याद्येकत्रिंशद्भक्त्यन्ताल्पेऽन्तरप्रपा ।
[86]सपदा च सविष्टा च नालितालदलच्छदा ॥ ५९ ॥

[गर्भस्थानम्]

गृहाणां गर्भस्थानं तु प्रवक्ष्याम्यनु[87]पूर्वशः ।
[88]देवानां चैव विन्यासे विशेषेण प्रभागतः ॥ ६० ॥
पुष्पदन्ते च भल्लाटे महेन्द्रे च गृहक्षते ।

79. B (var): फल्का
80. Corr. A, B, C: तत्पदं चैव वितस्तीर्जाल्कानि च; E: तत्प्रतिश्चैव विदिग्दिग्जाल्कानि च
81. E: पट्टिकया युतम्
82. E: omits 57b.
83. E: द्वित्रिस्तम्भ-
84. E: वांशास्तुमण्डपम्
85. A, B, E: एकभक्त्यंख्यकत्रिंशद्भक्त्या तालेश्वरप्रपा
86. Corr. A, E: सपालांशं सविष्ठा वा; B: सपाला च सविष्ठा वा; C: सपालाशा च सविष्ठा च
87. E: पूर्ववत्
88. C: दैवानं चैव विन्यासो

Elements of the upper part of the house[34]

55-57 Successively arranged above the pillars are: the bracket capitals, the architrave and its fascia, the beams, the joists and the small joists as well as the planks which constitute the floor (of the upper storey); then comes the cornice and its frieze as well as projecting gargoyles;[35] there are fist-like decorations, struts, consoles and the timber-work which is constituted by the main rafters; the covering (is supported) by rafters; there is a pediment. The main door is big and is on the right side of the building.[36]

Proportions for dwelling pavilions.[37]

58-59 The unit measures two cubits; the dwelling pavilion's width is from four to thirty-two units. Where a small (building) is concerned it will be a light construction; its width is from one to thirty-one units; it is covered with coconut palms and tall tree palms, supported by pillars and intersecting beams.[38]

Position of the foundation deposit[39]

60 I shall now indicate, in accordance with what has been given above, the position of the foundation deposit in the (different) houses, (corresponding to the different classes), and that in relation to the arrangement of the gods distributed (over the site).

34. We are given here a list of features placed between the top of the pillars and that of the roof (see chapters 15, 16 and 18).

35. *Vitastijalakāni*: the readings of manuscripts and editions give no satisfactory meaning, be it 'latticed windows one span (wide)' (*vistastijālakāni*) or 'latticed windows facing cardinal and intermediate directions'. Pandit N.R. Bhatt has suggested to correct °*jālakāni* into °*jalakāni* and to take in mind that *vitasti*, beside its classical meaning ('span, half a cubit', see 5.3-6a), may signify 'projection, projecting' on basis of its traditional etymology as given in *Śabdakalpadruma* (sv: *vi-tas, upakṣepa*). See also 26.194b (*nālanīvra*).

36. This sentence, unconnected with the preceding ones, may be understood only if one is placed at the centre of the house and faces the principal main building (see above v. 39b).

37. *Vāstumaṇḍapa* (also v. 65a): that pavilion is too big to be that placed at the centre of the inner courtyard of a house; it is probably similar to the *vāsārthamaṇḍapa* or the *gṛhamaṇḍapa* dealt with in chapter 25 (cf. chapter 25 note 63).

38. *Saviṣṭa*: cf. chapter 26 note 103.

39. For foundation deposit of dwelling houses see 12.71-83 and 26.197-198.

दक्षिणे [89]नेत्रभित्तौ तु सौम्यादौ तु चतुर्गृहे ॥ ६१ ॥
भित्तिव्यासे नवाष्टांशे बाह्ये तु चतुरंशकम् ।
[90]अन्तस्त्रयांशकं नीत्वा मध्ये गर्भं निधापयेत्[91] ॥ ६२ ॥
स्वामिवासस्य विस्तारे पञ्चषट्सप्तभागिके ।
[92]नीत्वान्तर्भागिकं नेत्रं तत्प्रदक्षिणभागिके ॥ ६३ ॥
स्तम्भमूले विधातव्यं गर्भं गुह्यतरं वरम् ।
[93]द्वारप्रदक्षिणे स्तम्भे कभित्तौ गूढपादके ॥ ६४ ॥
[94]वास्तुमण्डपमध्यस्य दक्षिणे वाङ्घ्रिमूलके ।
[95]पिण्डभिन्नगृहे गर्भस्थानं पञ्चविधं भवेत् ॥ ६५ ॥

[मुर्हूतस्तम्भः]

[96]तस्योपरि निधातव्यं मुहूर्तस्तम्भमुत्तमम् ।
विधिज्ञैस्तत्र खदिरं खादिरं च मधूककम् ॥ ६६ ॥
राजादनं यथासंख्यं विस्तारायाममुच्यते ।[97]
भानुरुद्रदशद्वार[98]वितस्त्यायामसंयुताः ॥ ६७ ॥
तत्संख्याङ्गुलविस्तीर्णाः स्वाग्रेऽष्टांशविवर्जिताः ।
भूतसार्धचतुर्वेदगुणतालनिखातकाः ॥ ६८ ॥
वृत्तकुड्मलखण्डाग्रबुद्बुदाकृतिशीर्षकाः ।
द्विजादीनां चतुर्णां हि [99]स्तम्भाः सम्यक् प्रपूजिताः ॥ ६९ ॥

89. E : नेत्रभित्तिस्
90. E : अन्तर्वै
91. E : निवापयेत्
92. C : omits 63b; E : नीत्वा गर्भाङ्गिकन्नेत्रं
93. A, B, C : द्वारस्य दक्षिणस्तम्भे तद् भित्तौ गूढपादके
94. A, B, C : वस्तु
95. E : पिण्डिभौममधो
96. C : omits 66a
97. C : adds between 67a and 67b : द्विजानां क्षत्रियानां च वैश्यानां शूद्रजन्मनाम्
98. C : विन्यास्यायामसंयुता; E : विस्तारायामसंयुतम्
99. E : स्तम्भः

61 In the four main buildings (corresponding to the four classes) and starting with the one in the north, the foundation deposit must be on the squares of, respectively, Puṣpadanta, Bhallāṭa, Mahendra and Gṛhakṣata, under the wall of the front facade and to the right (of the door).[40]

62 The thickness of the wall is divided into eight or nine parts; (a point is marked) at four parts of its external face (and another one) at three parts of its internal face; the foundation deposit is installed between (these two points).[41]

63 The width (of the wall) of the master's chamber being divided into five, six or seven parts (a point) is marked at two parts of its internal facade on the right side.[42]

64-65 The deposit is placed at the base of a pillar and the better it is concealed the better it is; it may (also) be beneath the door's right upright, under the internal partition wall or under a concealed pillar,[43] or else at the bottom of the pillar which is right of centre in the dwelling pavilion;[44] these are the five places where the foundation deposit should be put in houses, whether those houses form blocks or are composed of separate elements.

The muhūrtastambha[45]

66-69 A perfect *muhūrtastambha* is to be installed above (the foundation deposit); according to the knowledgeable it should be in *khadira*, *khādira*, *madhūka*, or *rājādana* wood; the values for its height and diameter are indicated here: its height is twelve, eleven, ten or nine spans and its diameter is as many digits (as there are spans in its height);

40. Puṣpadanta square is to the west of the diagram, while the *sukhālaya* is on northern squares (above vv. 40-41); thus the location given here is not in relation with the general diagram of the house, but with that of the principal main building (see also 26.197).
41. Cf. 26.198.
42. *Svāmivāsa*: see below vv. 83b sq. and chapter 26 note 22.
43. That pillar seems to be the *muhūrtastambha* (below) and it is probably concealed in the partition wall (*kabhitti*, see chapter 26 note 22).
44. *Vāstumaṇḍapa*: above vv. 58-59.
45. *Muhūrtastambha*: see 15.86, 99, 104 sq. Verses 27.66b-68 are same as 15.105-107a with two slight differences: *kārtamāla* tree is added to the list in chapter 15 and in that chapter the pillar diameter at the top is nine tenths of what it is at the bottom, while here the ratio is of seven eighths.

[सामान्यविधिः]

[100]पिण्डशाला च कर्तव्या त्यक्तमध्यस्थपादका ।
गृहमध्यमभित्तिश्च पाद[101]मध्यमवर्जिता ॥ ७० ॥
[102]तामाश्रित्य तु कुल्याभद्वारद्वयमिहेष्यते ।
यत्र [103]चाभ्यन्तरद्वारं पूर्वदक्षिणतो दिशि ॥ ७१ ॥
दक्षिणे गृहपार्श्वे तु गृहपार्श्वे महानसे ।
अभ्यन्तरे तु यद् द्वारं पश्चिमोत्तरतो दिशि ॥ ७२ ॥
उत्तरे गृहपार्श्वे तु पार्श्वे पश्चिमतो गृहे ।
शालासु भिन्नशालासु सन्धिकर्म न कारयेत् ॥ ७३ ॥
देवतास्थापनं पिण्डशालासु तु विधीयते ।
[104]इष्टतो बाह्यदेवानां पद्मजस्य निवेशनम् ॥ ७४ ॥
शेषाश्च निष्पदाः सर्वे रक्षणार्थं निवेशिताः ।
कदाचित् पिण्ड[105]शालायां मध्यं न प्रविधीयते ॥ ७५ ॥

100. E : पिण्डिशाला
101. E : मध्यविवर्जिता
102. E : तमाश्रित्यामनुकल्या-
103. E : चान्तरतद्वारं
104. A, B : नेष्यते; C : इष्यते
105. A, B, C : शालाभ्यो

its diameter at the top is less by an eighth. It is sunk to a point five, four and a half, four or three spans on its height; its top is circular or lotus bud shaped or 'broken pointed' or bubble shaped. This is the pillar which is to be properly honoured by the four classes, the first of which is the brahmin class.

General rules

70-71a A house in one block must be built without a central pillar;[46] the median wall of the main building should not coincide with the middle of a pillar and it is said that a double vaulted door is to be set in this wall.[47]

71b-73a In this (*sukhālaya*) the interior door is in the south-east; where the *mahānasa* is concerned, the side of the building is to the south and (the interior door is on that) side of the building; that door placed inside is to the north-west (of the *dhānyālaya*); in (the case of the *dhanālaya* which is a) building in the west, the side of the building is to the south and (the interior door is) on (that) side.[48]

73b-75a Assemblies are not to be made of the separate main buildings of houses (with separate elements). It is said that the gods (of the site) are to be installed in the joined main buildings (of houses in blocks);[49] the installation of Padmaja and his surrounding divinities may be carried out as appropriate; the other (deities), those not in designated places, should be set up so that they guard (the house).[50]

46. *Piṇḍaśālā*: see above vv. 11-12. It seems that 'disjoined houses' (*bhinna*, ibid.) do not follow precise rules (see 26.195).
47. *Kulyābhadvāradvaya*: see chapter 26 note 22 and *Kāmika* quoted there.
48. Our translation is tentative; we consider that the 'interior door' (*abhyantaradvāra*) or 'door placed inside' (*abhyantare . . . dvāram*), is the door which connects the principal main building with the one where is located the entrance of the house (see above note 31); thus for the *sukhālaya* which corresponds to a house with the entrance to the east, that interior door will be on the eastern extremity of the southern side of that building, that is in the south-east; in the same way it will in the north-west for the *dhānyālaya* which is placed to the south corresponds to an house entrance in Puṣpadanta square (to the west). Things seem to be different for *mahānasa* (= *annālaya*) and *dhanālaya*: the interior door is not placed on their long facades but on the shorter side ones; that corresponds perhaps to houses similar to the first *vardhamāna* type (26.102 sq. and fig. 28), where the principal main building would be one of the short ones.
49. See above note 46.
50. 27.75a = 8.22a.

पार्श्वयोः पृष्ठतः पूर्वे पादानां च [106]समुच्चयम् ।
प्रवक्ष्याम्यनुपूर्वेण हस्तसंख्यावशात् पुनः ॥ ७६ ॥
त्रिहस्ते वा त्रिहस्तार्धे स्तम्भा अष्टौ समाहिताः ।
चतुर्हस्ते च सार्धे च पञ्चहस्ते च सद्मनि ॥ ७७ ॥
द्विरष्टस्तम्भमुद्दिष्टं षट्षडर्धे च [107]सप्तके ।
[108]त्रिरष्टाङ्घ्रयः उद्दिष्टाः सार्धाष्टनवहस्तके ॥ ७८ ॥
चतुरष्टाङ्घ्रयः [109]प्रोक्ता दशार्धैकादशेऽपि च ।
पञ्चाष्टस्तम्भ [110]संख्याः स्युः सार्धे द्वादशहस्तके ॥ ७९ ॥
त्रयोदशविशाले तु षडष्टैवाङ्घ्रयः स्मृताः ।
विस्तारे च [111]तथायामे समाः पादास्तु संख्यया ॥ ८० ॥

[अलिन्द्रम्]

सप्तहस्तं तु [112]विस्तीर्णं षड्भागेन [113]विभाजयेत् ।
[114]द्विभागेन मुखेऽलिन्द्रं [115]नवहस्तेऽष्टभागके ॥ ८१ ॥
त्रिभागं पुरतोऽलिन्द्रमेकादशविशालके ।
दशभागे [116]चतुर्भागमर्कभागे त्रयोदशे ॥ ८२ ॥
षडंशं पुरतोऽलिन्द्रमेवं [117]भागक्रमं विदुः ।

[स्वामिस्थानम्]

स्वामिस्थानस्य विस्तारं [118]चतुष्पञ्चाशदङ्गुलम् ॥ ८३ ॥
[119]अष्टसप्ततिमात्रं हि महत्त्वं तु विधीयते ।
षट्षडङ्गुलवृद्ध्या तु पञ्चमानं [120]विधीयते ॥ ८४ ॥
षष्टिभागे कृते स्तम्भे षोडशांशेन वेदिका ।

106. E : समुच्च्रयम्
107. E : सप्तका
108. E : त्रिरष्टाङ्घ्रियदुद्दिष्ट
109. B et C : प्रांक्ताः
110. E : सङ्ख्यासु द्विःसप्तदशहस्तके
111. E : यथायामे
112. E : विस्तारे
113. E : विभाजिते
114. B : द्विभागे तु
115. E : omits *pāda* 81b/] and 82a/1.
116. Corr. A, B, C : चतुर्भागमार्यभागे; E : चतुर्भागं सुर्यांशे चैक भा (?) स्तरे
117. C : भागा उदीरिताः
118. E : चतुष्पञ्चदशाङ्गुलम्
119. Corr. A, B, E : अष्टसप्तत्रि-; C : omits 84a.
120. E : प्रकीर्तितम्

75b-80 It is sometimes said that there is no median (pillar) in a one block house.[51] I am now going to indicate, once more, the number of pillars which are in front, behind and on the sides, in terms of dimensions expressed in cubits.[52] When (the width) is three or three and a half cubits, there are eight pillars (in all);[53] when the building is four, four and a half or five cubits (wide) it must have sixteen pillars (in all); when (the width) is six, six and a half or seven cubits it is to have twenty-four pillars; when it is ten and a half or eleven cubits there are forty pillars; when the width is twelve and a half or thirteen cubits there must be fifty-eight pillars. There should be the same number of pillars on the length.

The verandah[54]

81-83a When the width (of a main building) is seven cubits, it must be divided into six parts, of which two, on the facade, are for the verandah; when the width is nine cubits, it is divided into eight parts, of which three are taken up by the part of the facade which is for the verandah; when it is eleven cubits, the division is into ten parts, of which four are (for the verandah); when it is thirteen cubits, there are eleven parts, of which six on the front make up the verandah. These are the proportions of the verandah.

The chamber of the master[55]

83b-84 The width for the master's part is (at least) fifty-four digits and, in a big house, it is seventy-eight digits; (going from one to the next of these figures) by successive increments of six digits, yields five possible dimensions.

51. We consider that *madhyam* refers to a pillar, on the basis of what is told afterward. However it may be as well the central altar (or platform) which does not exist in śūdra houses (above v. 26).
52. We do not know which construction is involved; it may be the main building, but measurements given are more suitable for a pavilion, either the central one (above vv. 20 sq.) or the *vāstumaṇḍapa* (above vv. 58 sq.).
53. The number corresponds to the whole of the peripheral pillars of the building.
54. The proportions given here are similar to that given for the verandah in chapter 26 (v. 36).
55. See chapter 26 note 22.

वेदिकाद्विगुणं पादं शेषं प्रस्तरमानकम् ॥ ८५ ॥
पादबन्धमधिष्ठानं पादं सर्वाङ्गसंयुतम् ।
[121]उत्तरोपरि भूतानि कपोत[122]प्रतिसंयुतम् ॥ ८६ ॥
व्यालेभमकरैः सिंहैर्नासिकाद्यैरलंकृतम् ।
द्वारतोरणसंयुक्तं [123]विचित्रान्तरभित्तिकम् ॥ ८७ ॥
स्वामिवासमिदं वासे [124]कर्तव्यं चात्र मण्डपम् ।
न जातु [125]स्वामिनो वासे वंशानुगत[126]शायनम् ॥ ८८ ॥
स्वामिस्थाने स्थिताः स्तम्भा नेत्रभक्त्या प्रकीर्तिताः ।
एकैकान्तरिताः पादा निरन्तर[127]निवेशिताः ॥ ८९ ॥
मूलस्तम्भार्धविस्तारा यथेष्टालं[128]कृतैर्युताः ।
उपर्युपरि वासानां स्वामिस्थानं विधीयते ॥ ९० ॥
इष्टकासुधया वाऽपि फलकामयभित्तिकम् ।
हेमताम्रादिकं चैव राज्ञां यदि विचित्रकम् ॥ ९१ ॥
अन्नागारादिषु द्वौ द्वौ [129]पाञ्चालादिलुपोच्छ्रयौ ।
लुपाक्रियाक्रमं सर्वं पूर्ववत् परिकल्पयेत् ॥ ९२ ॥
धनक्षयो मन्दवेधे तीव्रे स्याद् ऋणबन्धनम् ।
[130]त्रिचूली वैश्यशूद्राणां पञ्च सप्त महीभृताम् ॥ ९३ ॥

121. E : प्रस्तरोपरिभूतादि
122. B (var) : वृति
123. A, B, C : विचित्रतर
124. E : कर्तव्ये चित्रमण्डपम्
125. E : स्वामिनवासे वासानुगत-
126. C : शायिनम् (?)
127. E : निवेशनम्
128. C : कृतियुताः
129. E : पक्वशालादिषु (षु) च्छ्र्ये
130. E : त्रिचूल्या

85 The height of (the house's) pillars having been divided into sixty parts, sixteen are allotted for the base of the master's chamber, twice that for its pillars and the remainder for its entablature.[56]

86-87 The base is *pādabandha* type and the pillars are provided with all (requisite) elements;[57] above the architrave is a frieze of dwarves and a cornice with its frieze decorated with *vyāla*, elephants, *makara* and lions as well as small false dormer windows and other motifs of the sort. There is an arcature in the guise of a door and the interior face of the walls is decorated.[58]

88 This master's chamber is constructed inside the principal building and there is a *maṇḍapa* there.[59] On no account should the bed, in the master's chamber, be positioned on the axis of (the main building).[60]

89-90a The pillars erected in the master's chamber have double intercolumniations, unlike the exterior ones which are separated from each other (by simple intercoluminations); their diameter is half that of the pillars which were the basis (for the calculation of their height)[61] and they are provided with decorative elements as desired.

90b-91 It is said that the master's part is found on each storey of the building.[62] Its walls are of bricks, laid with mortar, or of planks and, when for the king, are covered with gold, copper or other metals.

Roofing of the main buildings

92-93a *Pāñcāla* or other types of rafters are arranged two by two above an *annāgara* or (a principal main building) of another type;[63] the arrangement and shape of the rafters is, in all respects, true to what has been previously prescribed. If there are not enough (rafters) the harvest is spoiled and, if too many, debts will lead to prison.

56. Those are miniature pillars; the 'base' (*vedikā*) may be platform which raises the ground of the room (?).
57. *Pādabandha* base: see 14.19-20 and 45-46; for elements of pillars see 15.29 sq.
58. See below v. 91.
59. That *maṇḍapa* is perhaps a verandah in front of the building (*vāsa*) where is the *svāmivāsa*.
60. *Vaṃśa* see chapter 26 note 23.
61. See above v. 85.
62. That is to say that the disposition of the ground floor is to be found at every storey, which in that case is not very clear, due to the specificity of the *svāmivāsa*.
63. Rafters of *pāñcāla* type are mentioned in chapter 18 (v. 54), however in the same chapter (v. 10) that name is given to a type of roof.

ब्राह्मणानां [131]नवैवं तु एकादशं तु दैविकम् ।
[132]पाषण्ड्याश्रमिणां युग्मसंख्या [133]चूली विधीयते ॥ ९४ ॥
गर्भाधानं चङ्क्रमणं कभित्तिं मुख्य [134]वासके ।
शिलास्तम्भं तलं कुड्यं नृणां वासे न कारयेत् ॥ ९५ ॥
तृणाद्यैर्मृन्मयं छाद्यं लोष्टैश्छाद्यममृन्मयम् ।
ब्रह्मस्थानं [135]तलान्निम्नं [136]गृहान्तःस्थलमिष्यते ॥ ९६ ॥
निम्ने गृहस्थले द्वारं [137]प्रच्छन्नाजलभूमिकम् ।
सर्वेषामपि वर्णानां पादोच्चार्धं मसूरकम् ॥ ९७ ॥
केचित् [138]स्वभर्तृवक्षोरुनाभ्युत्सेधं वदन्ति वै ।
अधिष्ठानं च याम्यादि चतुर्गृह[139]विधौ क्रमात् ॥ ९८ ॥
[140]एकस्यैव प्रधानत्वादीदृशेषु गृहेषु वै ।
तस्य कर्तुश्च भोगानां स्थानं तत्रैव कल्पयेत् ॥ ९९ ॥

131. E : तथैकन्तु हेमकादींस्तु
132. B : पाषण्डा-
133. E : चूल्यं
134. Corr. (*Kāmika* I.29.41); A, B, E : वासकम्; C : वारकम्
135. A, B, E : तलं
136. E : गृहानां
137. A, B : प्रच्छन्नजल-; E : प्रच्छन्नाजिवं
138. ज : स्वामिमुखोच्छ्रयात् तत्र पादोच्छ्र्यं विदुः
139. E : विधेः
140. E : एक एव प्रधानत्वात् तीव्रकेषु गृहेष्वथ then repetition of verse 98.

93b-94 For vaiśya and śūdra there are three finials,[64] for kings six or seven, for brahmins nine, and eleven are required for a sanctuary; it is said that, where heterodox sects are concerned, there may be an even number of finials.

95a The foundation deposit's location, the verandah and the median partition wall are in the principal main building.[65]

95b-
96a Neither the pillars nor the base nor the walls of houses for men should be made of stone.[66] A cobwork building is to be covered with thatch whereas one otherwise constructed is to be covered with tiles.

96b-
97a (The level of) the square of Brahmā is lower than the base and is said to be the interior floor of the house; if the floor of the house is low, the entrance is to be a covered shed providing shelter from the rain.[67]

97b-98 It is said that, for people of all classes, the height (of the house's base) is half that of the pillars. There are those though who say that the base must be elevated to the height of the chest, thigh or navel of the owner and this in accordance with the order of the four main buildings (corresponding to the four classes) (?) beginning with the one in the south.[68]

99 The (secondary) main buildings of a designated house resemble its principal (main building); it is there that the appurtenances intended for the owner are to be installed.

64. *Cūli* may be synonymous to *sthūpī* according to *Kāmika* (I.55.207, quoted in Acharya 1946 sv. *cūlikā*). About finials number see also below v. 104.

65. Cf. chapter 26 note 22.

66. Cf. 15.78.

67. *Pracchannājalabhūmika*: 'a place covered and without water' (*ajala*).

68. Cf. *Kāmika* I.35.23b-25a :

यजमानस्य जान्वन्तं नाभ्यन्तं हृदयावधि ॥
गलावधि शिरोदत्तं च पारार्धं च त्रिभागिकम् ।
त्र्यादिषोदशभागानामधिकं चोक्तमानतः ॥
अधिष्ठानस्य मानं स्यात्....

and ibid. v. 153 :

कुर्यादाननहृन्नाभिरुत्सेधं क्रमेण तु ।
अधिष्ठानं च याम्यादि चतुर्गृहविधौ भवेत् ॥

The text is not clear as three heights are given for four buildings; besides, starting by the south is unusual in that context where descriptions usually start by the north or the east.

[भोगविन्यासः]

[141]काञ्चीलवणयोः पात्रं प्रागुदग्दिशि विन्यसेत् ।
[142]अन्तरिक्षे भवेच्चुल्ली सत्यके स्यादुलूखलम् ।
ऐशान्यां पचनस्थानं [143]सर्वेषां देहिनां हितम् ॥ १० ॥

[चुल्लीलक्षणम्]

[144]वसुभान्वङ्गुलवैपुलोच्छ्रिताभ्यां [145]नयनांशाक्षकराग्रजप्रवृद्ध्या ।
सविकाराङ्गुलरत्निकान्तमानं कथितं पञ्चविधं हि चुल्लिभेदम् ॥ १०१ ॥
[146]चतुरर्काद्यवसानमास्यतारं पुटतारं च तथैव पृष्ठ [147]कूटम् ।
समतुङ्गं विपुलं [148]तु चुल्लिकार्थं ह्यधमानामधमादिमानमेव ॥ १०२ ॥
नरशीर्षकवन्नृपस्य [149]चुल्ली चतुरश्रं द्युसदां महीसुराणाम् ।
[150]चतुरायतकं विशां परेषामितरेषामितरेषु सर्वमिष्टम् ॥ १०३ ॥

[चूलीसंख्यम्]

इन्द्वग्निभूतमुनिनन्दकरुद्र [151]संख्या-
[151bis]श्चूल्यो नृणाममरधाम्नि समासमाः स्युः ।
सर्वाः सुरावनिसुरावनिपेषु योग्याः ।
शेषेषु तत्तदुदिताश्च मता यमीन्द्रैः ॥ १०४ ॥

141. Corr. A, B, E : कश्चिल्लवणयोः; C : कश्चिद् व्यञ्जनयोः
142. : अन्तरिक्षे तु चुल्ली स्यात् सत्यस्थान उलूखलम्
143. E : सर्वेषामेवं देहिनाम्
144. A, B, C : वसुभाङ्गुल-
145. E : नवनेशाक्ष-
146. E : चतुरकाद्यवसानमाद्यतारं
147. E : -कूटे
148. C : सु
149. E : चुल्लिका चतुरश्रं च शतं
150. E : चतुरायतकविशालवक्षमितरेषामपरेषु सर्वमिष्टम्
151. C : सङ्ख्याङ्गुल्यो
151bis. Corr. A, B, C, E : श्चुल्यो

Distribution of appurtenance,[69]

100 The vessel for the salted water from boiled rice is placed at the north-east, the hearth is to be on the square of Antarikṣa and the mortar on that of Satya; an oven on the square of Īśa is fitting for all.[70]

The hearth[71]

101 It is said that there are five types of hearth with dimensions from eight to sixteen digits by increments of two digits for the width, and from twelve digits to a cubit by increments of three digits for the height.

102 The width of the opening of the hearth goes from four to twelve digits as do the widths of the fireplace and the chimney,[72] whose height is equal to the width; such are the dimensions appropriate for hearths, beginning with the smallest, suitable for the lowliest people.

103 For a king, the hearth is like a human head,[73] for gods and brahmins it is square, for vaiśya rectangular and the other forms are all fitting for the other classes.

Number of finials[74]

104 There are one, three, five, seven, nine or eleven finials on the houses of men and on those of gods; there are odd or even numbers of them and all numbers are appropriate for gods on earth and for masters of the earth whereas, for other classes, say the sages, those numbers prescribed for each of them specifically should be used.

69. The list of appurtenances (*bhoga*) given in *Kāmika* (I.35.177 sq.) is very similar to what we found scattered in *Mayamata* (vv.100, 105-108, 114b-119a and 123b-124).

70. According to *Kāmika* (I.35.177-178), the oven (*pacanasthāna*) is at the north-east for brahmins, at the south-east for kṣatriya, at south-west for vaiśya and at north-west for śūdra (all these places are next to the side of the corresponding principal main building).

71. *Cullī*: that description which is probably interpolated is lacking in *Kāmika*.

72. *Puṭa* ('fireplace'): literally 'hollow part'. *Pṛṣṭhakūṭa*: 'chimney'?

73. *Naraśīrṣakavat*: probably a round form.

74. The verse 104 is probably an interpolation due to a muddle over *cullī* (the 'hearth' described just before) and *cūlī* ('finial', above note 64). The data are the same as in vv. 93b-94, but, here, even numbers of finials are suitable for gods, brahmins and kings, while above they were so for heterodox sects only.

[पुनर्भोगविन्यासः]

अन्नप्राशनमार्यांशे [152]चेन्द्रांशे च सविन्द्रके ॥ १०५ ॥
श्रवणं तु विवस्वांशे मित्रांशे तु विवाहकम् ।
क्षौरमिन्द्रजये विद्याद् वायौ [153]सोमे च संमतम् ॥ १०६ ॥
व्ययं चोपनयं चैव पितृदौवारिके जले ।
[154]सुगले पुष्पदन्ते च प्रसूतिगृहमिष्यते ॥ १०७ ॥
जलकोशमापवत्से कुण्डमापे विधीयते ।
[154bis]अङ्कनं तु महेन्द्रांशे पेषणी च महीधरे ॥ १०८ ॥

[वस्तुभेदानि]

वस्तुभेदं प्रवक्ष्यामि पूर्वोक्ते सद्मनि क्रमात् ।
[155]दिशाभद्राख्यमादौ तु [156]गरुडपक्षं ततःपरम् ॥ १०९ ॥
कायभारं तुलानीयमिति वस्तु [157]चतुर्विधम् ।

[दिशिभद्रकम्]

गेहायामसमं दिक्षु [158]भाद्रकं दिशिभद्रकम् ॥ ११० ॥
अङ्गणं [159]दिक्षु कर्तव्यं विदिक्षु [160]प्रतिवाटभूः ।
शेषं पूर्ववदुद्दिष्टं विशेषाद् द्विजभूपयोः ॥ १११ ॥

[गरुडपक्षम्]

वेश्मन्यपि यथा राज्ञां [161]गरुडपक्षविधिक्रमः ।

[कायभारम्]

विस्तारद्विगुणायाममायामं पञ्चभागिकम् ॥ ११२ ॥

152. Corr. A, B, C, E : चेन्द्राणी; B (var) : चेन्द्रन्यां
153. E : वामे तु
154. E : सुभागे
154bis. Corr. A, B, C, E : अङ्गणं
155. E : दशभद्राः
156. Corr. A, B, C : गरुडपक्षमतः परम् ; E : गरुडपक्षतः परम्
157. B : चतुष्टयम्
158. C : भद्रिकं; E : भद्रितं
159. E : दिशि
160. E : प्रतियागभूः
161. E : गरुडपक्ष एव वा

Distribution of appurtenances (cont.)

105-108 The *annaprāśana* takes place on the square of Ārya, on that of Mahendra (?)[75] and on that of Savindra; the study (of the Veda) takes place on the square of Vivasvant and marriage on that of Mitra; it is to be known that 'haircutting' is done on the square of Indrajaya and on those of Vāyu and Soma, whilst accounts are done on the squares of Pitṛ, Dauvārika and Jala. It is said that the women's confinement room is on the squares of Sugala and Puṣpadanta, the cistern on that of Āpavatsa, the tank on that of Āpa, the mill-stone[76] on that of Mahendra and the grindstone on that of Mahīdhara.

The four types of dwelling[77]

109-110a I now present the different types of dwelling according to the order previously used in the description of houses. There are four sorts of dwelling: first is called *diśābhadra*,[78] the second *garuḍapakṣa*, third *kāyabhāra* and fourth *tulānīya*.

Diśābhadra dwelling

110b-111 The *diśābhadra* dwelling comprises a forepart at each of the cardinal points which extends throughout the length of the corresponding main building; beyond, at the cardinal points, is a courtyard and there is a vacant space[79] at each of the intermediate points. For the remainder, that previously indicated is to be adhered to in applying rules peculiar to brahmins and to kings.[80]

Garuḍapakṣa dwelling

112a The rules relating to the *garuḍapakṣa* dwelling are the same as those for the royal palace.[81]

75. We correct *indrāṇī* (*Kāmika*: *endraṇī*) into *indrāṃśe*, being unable to get anything from that word.

76. Following *Kāmika*, we correct *aṅgaṇa* into *aṅkaṇa*(see *Śabdakalpadruma* sv. for the meaning 'millstone').

77. We are given here indications about the arrangement of the plot on which a four main building house is installed. The first of the four proposed arrangements seems suitable for the two upper classes, the second is only for kṣatriya, and the others for vaiśya and śūdra respectively.

78. *Diśābhadra* or *diśibhadra* according to metrical requisites.

79. *Prativāṭabhū*: Ms.E reads *pratiyāgabhū* ('place for sacrifices' ?).

80. Thus the site must be square and sloping to the north for brahmins . . . etc. (cf. above v. 5 and chapter 2).

81. This probably means that the *garuḍapakṣa* house is a dwelling intended for kings.

द्विभागं पश्चिमे त्यक्त्वा शेषमष्टाष्टभागिकम् ।
मण्डपादीनि सर्वाणि पूर्ववत् परिकल्पयेत् ॥ ११३ ॥
[162]प्रधानं दक्षिणावासं शेषं भोगाधिवासकम् ।
[163]भृङ्गराजनि दौवार्ये सुग्रीवे [163bis] पितृभागिके ॥ ११४ ॥
[164]अरिष्टागारदिष्टं च तत्रोपस्करभूमिकम् ।
वाहनं [165]द्वारवामे च [166]दानशाला च वारुणे ॥ ११५ ॥
असुरे धान्यवासं स्यादायुधं चेन्द्रराजके ।
मित्रवासं तथा मित्रे रोगे लूखलयन्त्रकम् ॥ ११६ ॥
भूधरे कोशगेहं स्यान्नागांशे [167]घृतमौषधम् ।
जयन्ते चापवत्से च पर्जन्ये च शिवे क्रमात् ॥ ११७ ॥
विषं च [168]विषघातं च कूपं देवगृहं भवेत् ।
सवित्राद्यन्तरिक्षान्ते सव्यञ्जनमहानसम् ॥ ११८ ॥
वितथे पूष्णि साविन्द्रे [169]भुक्तिगेहं मनोरमम् ।
एवमैश्वर्ययुक्तानां वैश्यानां प्रविधीयते ॥ ११९ ॥
[170]विशां यथार्हकं सर्वं त्यक्तपश्चिम[171]भागकम् ।
कायभारमिति प्रोक्तं तुलानीयं प्रवक्ष्यते ॥ १२० ॥

[तुलानीयम्]

विस्तारद्विगुणायाममायामं सप्त[172]भागकम् ।
त्रिभागं वस्तुमध्ये तु चतुष्षष्टि[173]विभाजिते ॥ १२१ ॥
मण्डपादीनि सर्वाणि पूर्ववत् परिकल्पयेत् ।

162. E : प्रथमं
163. Corr. (*Kāmika* I.29.181b); A, B, E : भृङ्ग-राजागिन (C : omits 114b-115a).
163bis. Corr. (ibid.) A, B, E : चित्र-
164. Corr. (ibid. 182a) : A, B, C : अरिष्टाङ्गरिमन्त्यं; E : अरिष्टाङ्गमिरमत्यं
165. E : चारवामे
166. E : स्नानशाला
167. E : व्रत ऐषधम्
168. A, B, C : विषसातं
169. Corr. A, B : भक्तगेहं; C : भक्तानां गृहमुच्यते; E : भक्त्यागारं
170. E : विशलवैहकं
171. E : भागिके
172. B : भागिकम् ; E : भागभाक्
173. E : विधीयते

Kāyabhāra dwelling (fig. 33)

112b-113a The (total) length (of the site) is double its width and that length is to be divided into five parts: two are left in the west and the rest (of the surface of the site) is divided according to the sixty-four square (diagram).[82]

113b-114a All the elements (of this dwelling), beginning with the (median) pavilion, are to be arranged as has been given above; the principal main building is to the south, the rest of the house being the domain of the appurtenances.[83]

114b-119a The women's quarters are on the squares of Bhṛṅgarāja, Dauvārika, Sugrīva and Pitṛ;[84] there too, the housekeeping equipment is installed; the chariot is to the left of the door and the room where alms are given is on the square of Varuṇa; the granary is to be on the square of Asura and the armoury on that of Indrarāja, the guest chamber is on Mitra's square and the mortar on Roga's; the treasure is to be on the square of Bhūdhara, the clarified butter and the simples on that of Nāga; poison and antidote, the well and the shrine are on the squares of Jayanta, Āpavatsa, Parjanya and Śiva respectively; the kitchen and (storeroom for) condiments, together, occupy the squares of Savitṛ and Antarikṣa, the pavilion which serves as dining room is on the squares of Vitatha, Pūṣan and Sāvindra.

119b-120a This is what is prescribed for those powerful amongst vaiśya. A dwelling is called *kāyabhāra* when it comprises all that is peculiar to vaiśya and when the western part is unoccupied.

Tulānīya dwelling

120b-121 Now the *tulānīya* residence is described. The (total) length of the site is double its width and that length is divided into seven parts; taking the three median parts (of the length of the dwelling) as the base, a sixty-four square diagram is drawn (on the space thus delineated).

82. That is the *maṇḍūka* diagram (see fig. 5).

83. The principal main building being placed to the south (*pradhānaṃ dakṣiṇāvāsam*) is a *dhānyālaya* and the house is intended for vaiśya.

84. That is to say that there are located in the south-west corner, between the principal main building and the entrance (placed on Puṣpadanta square). In a perfectly logical way, the *dānaśālā* too is located on the side of the entrance (below).

तत्पूर्वापरयोर्द्विद्विभागं त्यक्त्वा प्रयत्नतः ॥ १२२ ॥
[174]तत्र स्थानमलङ्कुर्याद् यथायुक्ति विचक्षणः ।
वायुभल्लाट[175]सोमेषु भवेदास्थानशालकम् ॥ १२३ ॥
मुख्यांशे लूखलं [176]चापे गणिकानां निवेशनम् ।
वाहनं पुरतो वामे शेषं तत्र यथेष्टतः ॥ १२४ ॥
शूद्राणां भोगयुक्तानामेवं सम्यक् प्रकीर्तितम् ।
पर्यन्ते भित्तिके तस्मिन् जलपातं कुलक्षयम् ॥ १२५ ॥
नीव्रसंक्रमणं तस्मिन्नास्ति चेद् यदि वेश्मनि ।
सर्वेषामपि वर्णानां सर्वसंपत्क्षयो भवेत् ॥ १२६ ॥
गृहविस्तारमानेन चायामेन गृहोन्नतम् ।
उक्तप्रकारं शुभदमन्यथा चेद् विनाशनम् ॥ १२७ ॥

[द्वारमानानि]

[177]स्तम्भायामेऽष्टांशके सार्धषट् [तु] [178]
द्वारायामं नन्दभागे तदर्धे ।
त्यक्त्वार्धांशं शेषभागं विशालं
द्वारं नृणां धाम्नि कुर्याद् विधिज्ञैः ॥ १२८ ॥
पादायामे पञ्चभागे युगांशं
[179]द्वारायामं शेषभागं षडंशम् ।
त्र्यर्धं द्व्यर्धं चोत्तराधः प्रतिः[180] स्याद्
द्वारे [181]बन्धं पूर्ववत् तस्य [182]तारम् ॥ १२९ ॥

174. Verses 123 to 128 are found only in E.
175. Corr. E : सोमेष
176. Corr. E : चोप-
177. Corr. E : स्तम्भामे
178. We add तु for the sake of the metre.
179. E : द्वारायामे शेषभागे षडंशे
180. B (var) : वृतिः
181. A, B, C : बद्धं
182. E : तारे

122- All the elements (of this dwelling) beginning with the (median)
123a pavilion, are to be arranged as has been given above[85] taking care to
leave (two areas) unoccupied at east and west, each (corresponding) to two (sevenths of the total length). The sage must arrange the space (between them) according to the particular circumstance.

123b- The reception hall is to be on the squares of Vāyu, Bhallāṭa and Soma;
125a the mortar is on Mukhya's square and the maids' apartments on Āpa's;
the chariot is at the front and to the left (of the door).[86] All else (is to be arranged) there as desired. It is said that this is appropriate for the rich amongst śūdra.

125b- If water falls on the wall around (the house) this brings ruin to the
126 family and, consequently, the edge of the roof (of the house) is not to
abut onto this (wall) for, if that should happen, then all chance of success is spoiled, no matter for what class the house is intended.

127 It is auspicious if the height of the house is (calculated) in relation to
its width and length and to do otherwise is to cause death.[87]

Door proportions[88]

128 According to the learned this is the way to calculate (the proportions
of) the door of a house intended for men: the height of the pillars (of that house) being divided into eight parts, the door takes up six and a half; half (the height of the door) being divided into nine parts, a half part is reserved and the remainder is the width (of the door).

129 The height of the pillars being divided into five parts, the height of the
door makes up four; the (remaining part of the height of the door makes

door makes up four; the (remaining part of the height of the pillars) is divided into six parts: three and a half are for the lintel and two and a half for the sill; on the door is a bolt[89] whose thickness is calculated as above.

85. Half-verse 122a = 113b.
86. The house being intended for śūdra (below), the entrance is to the north (cf. vv. 52b-54a).
87. See above v. 42a and 26.9b-10.
88. See 30.7.
89. *Bandha*: it may be something similar to the *sarapa* or the *indrakīla* mentioned in chapter 30 (vv. 17, 28, see notes ad loc.).

[कर्मकालः]

तरुणरविमयूखप्रेक्षणादन्नशालं
[183]ह्यतिनतमपराह्ने [184]वारुणाद् रश्मिजालम् ।
धनगृहमतितुङ्गं दुर्निरीक्षं [185]त्रिशङ्को-
रतितरमुरुतुङ्गं दक्षिणागारमिष्टम् ॥ १३० ॥

[186]मुनिशुभकररश्मिप्रेक्षणादत्र हेतोः
[187]सुखगृहमतिनीचं [188]चाथ कर्तव्यमेव ।
द्विजनृपवणिजां [189]वै सद्मनां शूद्रकाणा-
मुदयनतविभागं [190]प्रोक्तमाद्यैर्मुनीन्द्रैः ॥ १३१ ॥

[द्वारस्थानम्]

[191]गृहगतवरमैशं राक्षसे पुष्पदन्ते
शुभकरमथ भल्लाटांशकेंऽशे महेन्द्रे ।
धनकुल[192]पशुवृद्धिं [193]शंसते तस्य भर्तु-
र्गृहगतशुभमानं पादमध्यं च भित्तेः ॥ १३२ ॥

[वासविन्यासः]

[194]दक्षिणावसथकं गृहेशितुर्वामरङ्गमुदितं तु योषितः ।
तद्विपर्ययमशोभनं तयोश्चित्तदुःखमनिशं ददाति हि ॥ १३३ ॥

183. A, B, C : व्यति-
184. A, B : वारुणादृश्यजालम् ; C : वारुणद्रव्यजालम्
185. E : च शङ्खोः कूटधरमुरुतुङ्गं
186. B (var) : मुनिरपिशुभ-
187. A, B, C : सुर-
188. E : वाथ
189. A, B, C : वा शूद्रकाणां गृहाणामुदय-
190. A, B : प्रोक्तमायामनैच्ये
191. A, B, E : गृहगतपरमेशं
192. E : परि-
193. C : शस्यते
194. A, B, C : दक्षिणापवरकं गृहेशितु०; E : दक्षिणापरगृहे तु वेशितु-

Time for construction[90]

130-131 An *annaśāla* is to be built when the point of the gnomon indicates that the sun is rising and a *dhanagṛha* when, during the afternoon, the solar rays from the west are very low (on the horizon); for a principal main building to the south, (the sun), coming from the region of the Southern Cross, must be very high, very difficult to fix (or otherwise) very high indeed; lastly, a *sukhagṛha* should be built when the sun's rays appear in the region of the Great Bear or when the sun is very low on the horizon. This, according to the sages of old, is how (the moments favourable to the building) of houses, for brahmins, kings, merchants and śūdra, are chosen according to the rising and setting of the sun.

Door positions

132 To be auspicious, the main entrance of the house must be on the square of Rākṣasa, Puṣpadanta, Bhallāṭa or Mahendra. It is known that there is an increase in wealth, lineage and cattle for the owner, the entrance of whose house is of auspicious proportions and is placed between a pillar and a wall.[91]

Apartment positions

133 The apartment on the right is that of the master of the house; the gynaeceum to the left is for his wife;[92] confusion of these two positions brings bad thoughts to them and takes away their peace of mind.

90. What is indicated here is the precise moment in the day when the construction of a house is to be started, depending upon the class of its inhabitants. The basic principle is that it must be when the sun shines on the outside facade of the principal main building. See also below vv. 135-136a and note 93).

91. That door is probably a *kampadvāra* (see 26.132b and note ad loc.).

92. See chapter 26 note 22.

मध्यं प्रोक्तं वस्तुगेहाङ्घ्रिकानां [195]भित्तेर्युक्त्या तत् क्रमं संपदृद्ध्यै ।
तत्तन्मिश्रं सर्वसम्पत्क्षयं स्यात् तस्मात् सम्यक् संपरीक्ष्यैव कुर्यात् ॥ १३४ ॥

[आरम्भकालः]

मेषे वृषे चान्नगृहं प्रकुर्यान्मृगेन्द्रके कर्कटके च धान्यम् ।
धनं तुलायामथ वृश्चिके वा सुखालयं वै मकरे च कुम्भे ॥ १३५ ॥

[196]अनिमिषयमकन्याकार्मुके संस्थिते चेत्
सकलदिशि न कुर्यान्मन्दिरं कर्मविद्वान् ।
यदि विधिमनवेक्ष्य स्वेच्छया कर्तुमिच्छेद्
व्रजति यमपुरं वा दासनाशो भवेद् वा ॥ १३६ ॥

इति मयमते वस्तुशास्त्रे चतुर्गृहविधानं नाम
सप्तविंशोऽध्यायः ॥

195. E : भित्त्यायुक्त्या क्रमं तत् संपद्रत्यै

196. Verse 136 is found only in E.

134 For success, a house should be built in accordance with what has been given for the middle of the site, the middle of the house, of the pillars and of the wall. Any confusion between these prevents success. Thus work should begin only after a careful examination.

Period of beginning of construction

135- An *annagṛha* is to be built when the sun is in Aries or Taurus, a
136a *dhānyālaya* when it is in Leo or Cancer, a *dhanālaya* when it is in Libra or Scorpio and a *sukhālaya* when it is in Capricorn or Aquarius.[93] A man does not build a house at a cardinal point when the sun is in Pisces, Gemini, Virgo or Sagittarius.[94]

136b If anyone, in disregard of this rule, insists on proceeding as his own wishes dictate, he goes to the city of Yama or brings about his servant's deaths.

Thus ends, in the *Mayamata*, treatise on dwelling the twenty-seventh chapter: RULES FOR HOUSES FOR ALL FOUR CLASSES.

93. That partly contradicts what has been told before (vv. 130-131): South India being located between equator and north tropic, the sun is to the north when in Leo or Cancer, that is to say that at that time it cannot shine on the southern facade of the *dhānyālaya*; in the same way the *sukhālaya* being placed to the north, its outside facade is also to the north and the sun cannot touch it when in Capricorn or Aquarius, for at that time he is to the south.

94. That is to say that a house comprising a *sukhālaya* or an *annāgara* or a *dhānyālaya* or a *dhanālaya*, is not to be built just before or just after equinoxes or solstices.

अथ अष्टाविंशोऽध्यायः[1]

[गृहप्रवेशः]

अथ निष्पन्नगृहं प्रविश्य तं त्वरितं न प्रविशेद[2]निष्ठितम् ।
यदि निष्पन्नमवेशितं चिरं सुरभूतादिगणाश्चरन्त्यलम् ॥ १ ॥
अथ कर्मान्तमुपेत्य तद् गृहं शुभनक्षत्रतिथौ च वारके ।
शुभहोरासुमुहूर्त[3]कांशके करणे लग्नयुते विशेच्छुभम् ॥ २ ॥

[अधिवासः]

पूर्वेद्युर्वासयित्वा द्विजपशुवृषभांस्तर्पयित्वा जलाद्यैः
स्वाध्यायैर्होमशान्तिद्विजवरमुदितैस्तद्गृहं स्वस्ति[4]वाच्यैः ।
पूतं कल्कैर्हरिद्रागरुसरुषपकुष्ठादिकानां [5]वचानां
कुड्ये संलेपितं तैः सह भुवि सलिलैश्चन्दनस्यानुसिक्तम् ॥ ३ ॥

1. Texts A, B, E.
2. E : निष्टदम्
3. Corr. A, B : कोशके; E : कंशके करणा
4. E : वद्यै
5. E : पचानां

CHAPTER 28

FIRST ENTRY INTO A HOUSE[1]

1 The entry into a house is made only when it is finished; there should be no hurry to enter an unfinished house; tardiness in entering a finished house means that none but the hosts of deities and spirits will establish themselves there.

2 Therefore, the work having been brought to completion, the house is to be entered in an auspicious way at the precisely suitable moment of an auspicious hour in a half day which accords with the horoscope, an auspicious day in an (auspicious) fortnight of an auspicious month.[2]

Preparatory ceremonies

3 On the evening of the day before, a brahmin, some cattle and a bull are installed (in the house) and are propitiated with water (. . . etc.); recitations of the Veda are done as well as sacrifices and propitiatory ceremonies to delight the perfect brahmin (installed in the house); words of good omen are pronounced. The house should be cleaned and its walls coated with a mixture of orpiment, agalloche, mustard, *kuṣṭha* and *vāca*,[3] then the floor should be sprinkled with sandalwood water.

1. Cf. *Mānasāra* (chapter 37). See also the completion ceremony of the temple in chapter 18. The ceremony described here follows more or less the *gṛhyasūtra* tradition: see translations in H. Oldenberg, *The Gṛihya-sūtras*, 2 vols, 1886-92 (reprint Delhi 1973), and M.J. Dresden, *Mānavagṛhyasūtra*, Groningen, 1941. This chapter, written in various metres, is probably for a big part a collection of quotations, hence some inconsistencies.
2. If a house is not be occupied immediately after its completion, a burning lamp is to be placed in it, "least unclean spirits, finding it swept and garnished, but uninhabited, should enter and dwell there" (Mrs. Sinclair Stevenson, *The Rites of the Twice-born*, London 1920, p. 357).
3. *Saruṣapa*: the Tamil form of Skt. *sarṣapa* is used here for the sake of the metre. *Kuṣṭha: Saussurea Lappa* Cl. *Vacā*: cf. Tam. *vacampu* (*Acorus Calamus*).

[6]भवनस्योत्तरपूर्वभागे त्वधिवासं [7]निशि चारभेत् सुधीः ।
सवितानादि [8]पताकलङ्घनैर्बहुवर्णाम्बरचित्र[9]मण्डपे ॥ ४ ॥
सितवस्त्रधरः सुवर्णयज्ञः सितपुष्पश्च सितानुलेपनः ।
स्थपतिः सुमनाः सुवर्णरत्नैर्विविधैर्निष्ठितभूषणान्वितः ॥ ५ ॥

[कलशस्थापनम्]

कलशान् [10]पञ्चकपञ्च [11]वार्युतान् नववस्त्रान् मणिहेमसंयुतान् ।
मतिमान् शालिगिरौ सतण्डुले ह्युपपीठे तु पदे न्यसेत् ततः ॥ ६ ॥
बल्यन्नं सितरक्तपीतकृष्णं मुद्गान्नं पयसान्नकं यवान्नम् ।
पिङ्गान्नं कृसरान्नकं गुलान्नं शुद्धान्नं [12]कलशोत्तरे न्यसेत् ॥ ७ ॥
पर्यङ्कोपरितल्पबन्धने शयने दीपतुरीयसंयुते ।
निवसेदम्बरवेष्टिते शुभे स्थपतिः शम्बरमुच्यते सदा ॥ ८ ॥
बलिचरु[13]सकलान्नं रत्नहेमप्रयुक्तं
दधि[14]गुलमधुपुष्पाज्याक्षताभिस्तु लाजैः ।
रजनि[15]तगरुकुष्ठानां प्रयोगेऽच्छकल्कै-
र्युतमपि हि [16]तदानीं निक्षिपेद्धेम[17]पात्रे ॥ ९ ॥
भवनविहितदेवान् स्वस्वकोष्ठे निधाय
स्थपतिरमलकुम्भान् [18]हस्तमात्रावलैश्च ।
सिततरकुसुमं वै यूपदीपं च गन्धं
दृढतरमतिमद्भिस्त [19]क्षको धारयित्वा ॥ १० ॥
प्रणवादिनमोन्तकेन नाम्ना विहितं [20]स्वाम्बरमादरात् [21]सुरेभ्यः ।

[बलिविधानम्]

प्रथमं विधिना [22]त्वजाय नत्वा बलिमात्रं विनिवेदयेत् तु तस्मै ॥ ११ ॥
स्वायंभुवः स्वस्य चतुर्मुखेषु चतुष्टयानां [23]दिशि तैतिलानाम् ।

6. Corr. A, B, E : पवन-
7. E : निशिमा०
8. B (var) : पतकलम्बने
9. Corr. A, B, E : मण्डपैः
10. B : पञ्चकपञ्चक
11. Corr. A, B : वारियुक्तान्; E : वारियुतान्
12. Corr. A, B, E : कलशोत्तरं
13. A, E : सकलाश्रं
14. B : गुड
15. B (var) : तगर; E : तकुरुगुष्ठानां
16. A : तदानां; E : तदन्यानां
17. A, E : पात्रैः
18. Corr. A, B, E : हस्तपात्रा
19. -क्ष- is missing in A and E.
20. E : स्तम्भ
21. A, E : सुरेग्य
22. Corr. A, B, E : त्वजाभिनत्वा
23. A, B, E : दिपु

4 The sage begins the preparatory ceremony in the evening, to the north-east of the house, in a pavilion adorned with multicoloured materials, surmounted by banners comprising canopies and other essentials.[4]

5 The architect wears, for the occasion, white garments, a gold sacrificial thread and white flowers; he is anointed with white and is in a good state of mind; he is adorned with gold jewellery or with all sorts of gems.

Putting in place of the vases

6 The sage first arranges twenty-five vases, full of water and (covered) with new cloth, containing gold and jewels, according to the *upapīṭha* diagram) as well as in the god's temple and in the perfect shrine of paddy.

7 To the north of these vases the food for the offering is arranged: (rice)-white, red, yellow and black–as well as cooked beans, milk rice, cooked barley, saffron rice, sesame rice, rice with molasses and white rice.[5]

8 Next, the architect takes his place on a fine couch decorated with beautiful materials, with bed linen on its framework and with lamps and musical instruments (at the corners of the bed); he pronounces a formula.

9 Then the whole of the food, for the offering and for the oblation, is to be put in a gold receptacle, mixed with gold and jewels, together with curds, molasses, honey, clarified butter, rice, grains of roasted rice and pure mixtures of orpiment, *tagaru* and *kuṣṭha*.[6]

10-11a Next the architect installs the gods assigned to the house on their squares, in the form of flawless vases arranged in one cubit rows;[7] according to the most learned sages, this builder[8] offers to these vases, perfectly white flowers, fumigations, lamps and perfumes and then, to each god, (his part of the offering) accompanied by his own (particular) formula which consists of his name preceded by OM and followed by *namas*.

4. According to *Mānasāra* (37.4b-6a) that pavilion is in front of the house:

गृहाग्रे मण्डपं कृत्वा प्रपां वा कूटमेव वा ॥

पञ्चसप्तकरं तत्र गेहतारं समाग्रकम् ।

षोडशस्तम्भयुक्तं वा द्वादशस्तम्भमेव वा ॥

विविधानां विधानानां नानावस्त्रैरलङ्कृतम् ।

5. Cf. 18.182.
6. *Tagaru* is for *tagara (Tabernaemontana Coronaria)*. *Kuṣṭha*: see above note 3.
7. *Āvala* for *āvali* for the sake of metre.
8. *Takṣaka* (also below vv. 21 and 30) is here a synonym of *sthapati* (see above Introduction, p. XLIII).

यथार्हकैः स्वैर्बलिभिश्च पुष्पकैः सगन्धधूपादिभिरत्र तर्पयेत् ॥ १२ ॥

इन्द्राय पूर्वदिशि बन्धुभिरग्नयेऽग्नौ
याम्ये यमाय निर्ऋतौ सहबन्धुवर्गैः ।
पित्रे प्रतीच्यपि बलिं वरुणाय दद्याद्
वायौ सबन्धुरनिलाय बलिं [24]नयेद्धि ॥ १३ ॥

सोमाय सोमपदके दिशि चोत्तरस्यां
मित्रैः सह स्वबलिमत्र निवेदयेत् तत् ।
पूर्वोत्तरे दिशि शिवाय सबन्धुवर्गै-
रेवं हि दिक्षु च विदिक्षु बलिं विदध्यात् ॥ १४ ॥

ईशे [25]चरक्यै ज्वलने विदार्यै [26]स्यात् पूतनायै पितृबाह्यभागे ।
एवं पुनर्मारुतबाह्यभागे स्यात् पापराक्षस्यपि भोजनीया[27] ॥ १५ ॥

स्तम्भे वनाय च [28]तृणाय दिवाचरेभ्यो
[29]दिक्ष्वेव तत्र च विदिक्षु निशाचरेभ्यः ।
[30]उर्व्यां क्षिपेद् बलिमथोरगदेवताभ्यो
धर्माय [30bis]कीर्य हि दिवेऽखिलदेवताभ्यः ॥ १६ ॥

द्वारस्य वामपदके मनवे परेभ्यो
[31]दद्युः श्रियै च शयने विधिना बलिं तत् ।
शालासु मण्डपसभास्वथ मालिकायां
मध्येऽ[32]ङ्गणे तु मुखमण्डपके विमाने ॥ १७ ॥

[33]धाम्न्यष्टकाष्टपदकेऽ[34]भ्यमरान्तरांस्ता-

24. E : नयेधिः
25. A : चरन्त्यै; E : वरन्त्यै
26. Corr. A, E : व्यपूर्यतानां; B : व्यपूयतानां
27. Corr. A, B, E : ०याः
28. Corr. A, B, E : दिनाय
29. A, E : दिक्षे च
30. A, E : उर्वी
30bis. Corr. A, B, E : वीर्यविदिवे
31. Corr. A, B, E : दद्युच्छ्र्यैः
32. Corr. A, B, E : ०ङ्गणं
33. Corr. A, E : धान्येष्टकेष्ट; B : धम्न्येष्टकेष्ट
34. Corr. A, B : ऽभ्यमरान्त्यमांस्ता; E : ऽभ्यमरानहूय

Offerings

11b-12 Thus, after saluting Him whom the rule places in the first row, Aja, he presents Him with His share of the offering; then he satisfies, with offerings proper to them, the gods who are at the four orientations corresponding to the four faces of Svayambhu who is He.[9]

13-14 (The offering) for Indra (is placed) in the east (for he holds that position) with those belonging to him, for Agni at the south-east, for Yama at the south, for Nirṛti at the south-west (for he holds that position) with the host of those belonging to him; for Varuṇa the offering is to be placed in the west, for Anila in the north-west (because he holds that position) with those belonging to him; for Soma it is on the Soma square because the north is where (he rules) with those faithful to him; lastly, for Śiva, the offering is placed in the north-east (for he rules there) with the host of those belonging to him. This is how the offerings are to be arranged at the principal and intermediate orientations.

15 For Carakī[10] (the offering is to be placed beyond) Īśa's square, for Vidārī (beyond) that of Jvalana and for Pūtanā, beyond Pitṛ's square; in, the same way (that which) delights Pāparākṣasī is to be (arranged) beyond the square of Māruta.

16-17a (The offering) to the tree and the grass is made on the pillar;[11] there too, towards the cardinal points, the offering is made to 'Those who go by day' and, at the intermediate points, to 'Those who go by night' [12] The offering to snakes and underworld deities is scattered on the ground whilst those for Dharma and Akhiladevatā[13] are scattered into the air. The offering to Manu and others is made on the left doorpost and, lastly, the rule prescribes that the offering to Śrī be placed upon the bed.

9. The four gods are Ārya, Vivasvant, Mitra and Bhūdara (cf. 7.4a). For offerings, see chapter 8.
10. Carakī, Vīdārī, Pūtanā and Pāparākṣasī are installed outside the corners of the diagram (7.41).
11. According to *gṛhyasūtras* that offering is made on the central post of the house (cf. *Gobhila*° I.4).
12. According to the *gṛhyasūtras* offering is made to 'those who go by day' when the ceremony is performed during day-time, and to the others when it is during the night (cf. Oldenberg, vol. I, pp. 86 and 162; Dresden p. 154); Kane vol. II, pp. 745-6).
13. Akhiladevatā (also below v. 36) = Viśvadevatā.

नाहूय गन्धकुसुमादिभिरर्चयित्वा ।
दत्त्वोदकं सुबलिमत्र निधाय पश्चाद्
देयं जलं स्थपतिना विहितं च धूपम् ॥ १८ ॥
तुलसिसर्ज्जरसार्जुनमञ्जरीघनवचाकपटोलसगुग्गुलः ।
[35]त्रपुषहिङ्गुमहौषधिसर्षपाः कुरवकोऽत्र सदैव [36]सधूपराट् ॥ १९ ॥
[37]ददति धान्यधनानि बहून्यहो हरति भूतपिशाचसराक्षसान् ।
दहति [38]कीटभुजंगममक्षिकान् मशकमूषिकलूतिकलूतकान् ॥ २० ॥
पश्चाच्च [39]पात्रान्तिकपश्चिमांशे धान्यास्तरे तक्षकसाधनानि ।
सर्वाणि विन्यस्य बलिं च दत्त्वा तेभ्यो वदेत् [40]संग्रहमध्यमस्थः ॥ २१ ॥
निरुजा मृदिता सधना [41]प्रथिता यशसा [42]महदद्भुतवीर्ययुता ।
सततं निरुपद्रवकर्मयुता पृथिवी [43]पृथु जीवतु [44]धर्मविधेः ॥ २२ ॥
धारानिपातात् सलिलप्रकोपाद् दंष्ट्रानिपातात् पवनप्रकोपात् ।
अग्नेश्च दाहान्मुषिताच्च चोराद् रक्षन्त्विदं सद्म शिवं [45]च मेऽस्तु ॥ २३ ॥

35. B : त्रपुहि
36. E : सधूपान्
37. E : ददनि
38. Corr. A, B, E : कूट-
39. B (*var*) : पात्रादि
40. B : संगृह-; B (*var*) : सगृह-
41. Corr. (see 18.197); A, B, E : प्रतिका
42. Corr. (id.) A, B, E : महतादद्भुत
43. Corr. (id.) A, B, E : पति
44. Corr. (id.) A, B, E : कर्मविधेः
45. B : च नोऽस्तु

17b-19 (Here is what is to be done next) on the inside of buildings; it may be in the central courtyard where houses, pavilions, halls or *mālikā* are concerned, or else in the pavilion in front of the shrine in the case of a temple:[14] the gods of the interior (of the house) are invoked, all together on a sixty-four square diagram and then are worshipped with perfumes, flowers and other gifts; water is given to them and they are presented with a fine offering at the end.[15] It is the architect who is to offer the water accompanied by fumigations; for a satisfactory fumigation it is always necessary to (use) *tulasī, sarja* juice, *arjuna, mañjarī*, compact (?) *vacāka*, *paṭola*, bdellium, *trapuṣa*, *hiṅgu*, *mahauṣadhi*, mustard and red amarant.[16]

20 (Fumigation formula) "It bestows grain and wealth in abundance! Ah! It puts to flight spirits, demons and Rākṣasa! It burns against snakes, flies, mosquitoes, mice, spiders and ants."

21 Then the builder's[17] implements are arranged on strewn grains contiguous to the vases in the west. Offerings should then be made to them and (these formulae) should be pronounced from the middle of them.

22 (Formula for tools): "Sustaining, happy, rich, renowned, glorious, full of marvels and great exploits, eternal place of rites that are not inauspicious, that Earth may live ever in the ways of Dharma."[18]

23 "That this house be protected from collapse, from assaults by rain, from falling beneath the blows of elephants, from attacks by wind, from the flaring up of fire, from theft and the thief! That it may be propitious for me!"

14. That last indication is surprising, for that chapter deals with house completion ceremony, the one for the temple having been described in chapter 18.
15. Offerings are described in chapter 8.
16. *Tulasi*: *Ocimum Sanctum*, L.; *sarja*; *Vatica Robusta*, Steud.; *arjuna*: *Terminalia Arjuna*; *mañjarī* is the name of various plants (cf. Monier-Williams sv.); *ghanavacāka*: for *vacā* see above note 3; *paṭola*: probably for *paṭala* (Bignonia Suaveolens, Roxb.); *trapuṣa:* probably for *trapuṣī* (a kind of cucumber); *hiṅgu: Asa Foetida; mahauṣadhi* = *dūrva* (*Cynodon Dactylon*, L.).
17. *Takṣaka*: vv. 24-25a show that here again the *takṣaka* and *sthapati* are one and the same man (see above note 8).
18. 28.22 = 18.197; 28.23 = 18.196.

[स्थपतिनिर्गमनम्]

उक्त्वैवमेवमखिलान्यपि साधनानि
स्थित्वा प्रणम्य शिरसा स्थपतिः कराभ्याम् ।
आदाय तानि सकलानि तदीयबाहौ
सम्यङ् निधाय विधिना स्वजनैः [46]सभृत्यैः ॥ २४ ॥
संग्राह्य बन्धुजनपुत्रसहायकाद्यै-
र्गच्छेत् स्वकीयभवनं प्रति तुष्टचेताः ।
संन्यस्य [47]सर्वमथ तद्बलिशेषमन्नं
सम्यक् क्षिपेत् [48]सलिलके गृहदेवताभ्यः ॥ २५ ॥
अथ सम्यग् गृहमार्जने कृते सितकुष्ठागरुचन्दनाम्बुभिः ।
कलशोदैरपि [49]गन्धसंयुतैर्मणिहेमाम्बुभिरत्र सेच्यते ॥ २६ ॥
अथ सिद्धार्थकलाजशालिकान् भवनाभ्यन्तरतो विकीर्य [50]पश्चात् ।
उपदंशैर्युतमष्ट[51]धान्ययुग् धनरत्नं गृहवस्तु वेश्य सर्वम् ॥ २७ ॥

[गृहपतिगृहिणीप्रवेशः]

[52]गृहपतिर्गृहिणी च समङ्गलौ
सुजनसुभृत्यसुतानु[53]जाभिधौ ।
स्वभवनं [54]गृहवस्तुसमग्रकं
प्रविशताम[55]नुचिन्त्य जगत्पतिम् ॥ २८ ॥
प्रीत्या प्रविश्य गृहवस्तु निरीक्ष्य सर्वं
तौ दंपती च शयनेऽप्युपविश्य पश्चात् ।
सव्यञ्जनोदनमथो गृहिणी गृहीत्वा
निर्वर्तयेद् गृहबलिं बलिशेषमन्नम् ॥ २९ ॥
[56]स्वमूलदास्यै स्वकुलानुगायै
[57]दत्त्वाऽथ देवद्विजतक्षकादीन् ।
धनैश्च रत्नैः पशुभिश्च धान्यैः

46. E : सभूत्यैः
47. A, E : सर्वमत-
48. E : सलिलते
49. E : गन्धगन्ध
50. A, E : gap corresponding to : पश्चात्
51. Corr. A, E : gap; B : धान्ययुक्तं
52. E : गृहपतिगणी
53. B (var) : जादिभिः
54. A, E : गृहि
55. E : ०विचिन्त्य
56. B (var) : स्वकुला-
57. A, E : वै गत्वा

Departure of the architect [19]

24-25a That said, the architect, standing, salutes all the tools with head and both hands; then, assembling his tools without forgetting any, he takes them in his arms with the help of his family and servants; having taken them all up he returns to his house, his mind satisfied, accompanied by his family, his children and his assistants.

25b It is then that the remains of the food prepared for the offering are brought together and thrown into the water for the house deities.[20]

26-27 Next, after the house has been thoroughly cleaned, the floor is lightly sprinkled with clear water, *kustha* water, agalloche water, sandalwood water and the water from the vases, with scented water and water of 'gold and jewels'. Then grains of paddy and roasted rice are scattered inside the building to ensure prosperity and, lastly, eight sorts of grain are arranged throughout the whole house along with seasonings and gems.[21]

The entering in of the master and mistress of the house

28 It is in this way that the master and mistress of the house, holding amulets, and called upon by the names: 'those with a beautiful family', 'those with lovely children',[22] enter into their dwelling which is full of household riches, meditating upon the Lord of the world.

29-30 Having entered the house with a joyful heart, having examined the domestic wealth in the house, the master and mistress must sit down on the bed. At that moment, the mistress is to take seasoned food, making thus the offering to the house; then, after giving the remains of the food to the maid servant who is attached to her[23] and who is accompanied by her family, she is to satisfy the god, the brahmin, the builder and others,

19. Cf. 18.199.
20. The offering to water has not been mentioned above (vv. 16-17a).
21. The aim is to introduce symbolic quantities of the various goods which will have to be in the house when inhabited.
22. *Sutānuja*: for *sutanuja* (for the sake of the metre) or to be read *suta-anuja* ('child and brother').
23. *Svamūladāsī*: 'her hereditary servant'.

संतर्प्य वस्त्रादिभिरत्र नित्यम् ॥ ३० ॥

स्वजनगुरुजनाद्यैर्मित्रभृत्यादिवर्गै-

रनुगतजनबृन्दैरत्र भोक्तव्यमादौ ।

गृहपतिरपि पत्नी तत्र नत्वा गुरूंस्तत्

सुतजनमपि पौत्रैर्भोजयेत् तान् क्रमेण ॥ ३१ ॥

अम्भोभिः पूर्णकुम्भैः सफलकदलिका[58]वञ्जुलैः पूगवृक्षै-

र्दीपैरश्वत्थपत्रैः सिततरकुसुमैः साङ्कुरैः पालिकाभिः ।

कन्याभिर्मङ्गलाभिर्युवतिभिरमलैर्विप्रमुख्यैरुपेतं

द्वारं तत्तोरणाढ्यं गृहमन[59]घतरं वेशयद् वेश्मनाथम् ॥ ३२ ॥

सितवस्त्रजलप्रदीपपूर्णं

सितकुसुमाम्बरधारणं [60]सुहृष्टम् ।

गृहपतिपुरतो यथा विवाहे

गृहिणिकरग्रहणं गृहप्रवेशे ॥ ३३ ॥

अदत्तबलिभोजनमनाच्छदमगर्भं

द्विजस्थपतिकादिभिरतर्पितमतल्पम् ।

विशत्यपि गृहं [61]यदलमेव हि [62]विपत्त्यै

विपत्पदविमेयमति[63]दुष्टहृदयः सः ॥ ३४ ॥

अतिसंतुष्टमना [64]गृहेश्वरः [65]सुतयोषित्स्वजनप्रियानुगः ।

स्वगृहं प्रविशेत् प्रविश्य [66]चैवं शुभवाग्भिः परिपूर्णकर्णकः[67] ॥ ३५ ॥

ग्रामाग्रहारपुरपत्तनकादिकानां

देयो [68]बलिः कपदके च विदिक्षु दिक्षु ।

[69]शस्तौ चतुष्कसहिते सुरमन्दिरे च

श्रेष्ठे कजायनिलयेऽखिलदेवताभ्यः ॥ ३६ ॥

इति मयमते वस्तुशास्त्रे गृहप्रवेशो नाम

अष्टविंशोऽध्यायः

58. A, E : मञ्जुलैः

59. E : घनरं

60. B : सुपृष्ठम्

60bis. Corr. (see translation); A, B, E : -द-

61. Corr. A, B : यदालमेवा; E : यद्वाललेव

62. Corr. A, B, E : विशत्यै

63. Corr. A, B : तुष्ट-; E : तुष्टहृदयसः

64. E : महेश्वरं; A, B : गृहेश्वरो

65. A : युत-

66. E : विवं

67. Corr. A, B, E : तर्णकः

68. Corr. A, B, E : बलिङ्गप

69. Corr. A, B, E : सब्दौ

with sums of money, precious stones, betel and grains as well as clothing and other presents.

31 This is how the first meal is to be taken in the company of the family, the ancients of the family, the host of friends and servants and of all relations; after having saluted the master,[24] the master of the house is to feed the sons and grandsons of the family.

32 Rich in liquids (of all sorts), in full vases, in magnificent plantain trees laden with fruit, in areca trees, in lamps, in *aśvattha* leaves, in seedbeds,[25] in flawless young girls, in perfect young women and in eminent brahmins: such is to be the perfect house whose entrance is framed by an arch (of greenery) and wherein the master of the house is installed.

33 The house is to be well furnished with lamps, liquids and white garments and (the master of that house) is to be adorned with flowers and pleasing white garments. At the moment of the entry into the house the ritual of 'the taking of the spouse's hand' is to be enacted before the master of the house just as at the moment of marriage.

34 Nothing but failure comes to he who enters a house where neither offering nor first meal has been given and where the roof has not been completed[26] or where there is no foundation deposit or where brahmin, architect and others have not appeased the (gods of the site) or one where there is no bed. For he (who enters into a house) with great ill-will in his heart, there can be nothing but misfortune (?).

35 It is with an utterly joyous heart that the master of the house must enter the house in the company of his son, his wife, his family and his friends; once he has entered the house his ears hum with (their) cries of satisfaction.

36 In villages, *agrahāra*, towns, ports and other settlements, the offering to the Akhiladevatā is to be made on the square of Brahmā, at the major and intermediate directions and in the sixty-four squares (of the diagram) as well as in the god's temple and in the perfect shrine of Sarasvatī.[27]

Thus ends, in the *Mayamata*, treatise on dwelling, the twenty-eighth chapter : ENTERING THE HOUSE.

24. *Guru*: he is either the spiritual master of the householder or the great-father.

25. *Sāṅkuraiḥ pālikābhiḥ*: the seedbeds are probably meant for *aṅkurārpaṇa* (cf. chapter 18 note 68).

26. We correct *adacchada* into *anācchada* according to *Kāmika* I.33.25b-26a:

अकवाटमनाछाद्यमदत्तबलिभोजनम् ।
गेहं विशेद् व्रजन्नैव विपदां पदमादरात् ॥

27. That verse would be better at its place in one of the chapters 8, 9 or 10.

अथैकोनत्रिंशोऽध्यायः[1]

[राजवेश्मविधानम्]

अथ वक्ष्ये राजगृहं संक्षेपाद् बाह्यनगरशिबिरयुतम् ।

[राजवेश्ममानानि]

त्रिचतुर्भागे नगरे प्राच्यां वाप्युक्तशालायाम् ॥ १ ॥
नरपतिगृह[2]मधिराज्ञो दक्षिणतः पश्चिमांशे तु ।
[3]पार्ष्णीयादिकभवनं स्यात् सप्तनवांशे [4]प्रतीच्यां तु ॥ २ ॥
अङ्कुरादीनां भवनं [5]सेनेशानां हि तत्रैव ।
विश्वनृपैश्वरभवनं मध्ये वासं त्रिभागभागेषु ॥ ३ ॥
नगरांशवशान्मानं ह्येतद्दण्डेन [6]संवक्ष्ये ।

1. Texts A, B, E.
2. Corr. A, B, E : ०मथराज्ञा
3. Corr. A, B : पुष्णेयोधक०; E : पार्ष्णेयोविक०
4. ज : प्रीच्यान्तंकुरादीनाम्
5. A (var), E : शेनासना हि
6. A (var), E : सो वक्ष्ये

CHAPTER 29

ROYAL PALACES[1]

1a Herewith, a brief description of the royal palace which is surrounded by a town (or) by an entrenched camp.[2]

Proportions of the royal palace

1b-3 The palace of a *narapati* is in the western part of the town, of which town it occupies a third or a quarter or it is at the prescribed (place) in the enclosure (?).[3] For an *adhirāja*, it is to the south of the western part (of the town). The palace of *pārṣṇeya* kings and others of that category takes up a seventh or ninth (of the town) and is in the western part, and it is there too for princes and other personages of that sort,[4] as well as army commanders. An emperor's palace is in the centre (of a town) of which it occupies a third.[5]

1. Besides descriptions of various types of palace, will be found here those of certain edifices such as stables, council chamber or ceremonial buildings (vv.168-end). About palaces, see *Mānasāra* (chapter 40), and *Arthaśāstra* (1.20; II.4; X.1) Several categories of 'kings' are mentioned in this chapter (vv. 1b-3, 75, 79 sq.; see also 11.22b-26 and 12.77). According to *Mānasāra* (chapter 40 to 42) their hierarchical order is as follows: at the top are *cakravartin* ('emperor, universal monarch'), next come *adhirāja* (ruling on seven kingdoms), *narendra* (ruling on three kingdoms), *pārṣṇika* (ruling on one kingdom only), *paṭṭadhara* (governing the half of a kingdom), *maṇḍaleśa* (governing a province), *paṭṭabhaj*, *prahāraka* (belonging to any of the four classes) and, at the bottom of the list, *astragṛha* (probably a wrong reading for *astragraha*).
2. *Śibira*: see 10.29b-30a and ibid. v. 22a (*śibira* outside the capital) and v. 46a (*śibira* outside a fort).
3. Cf. above 10.71 sq., *Mānasāra* 40.37 sq. and *Arthaśāstra* II.4.6; that passage is not clear; there is an obvious reference to some kind of diagram which is not indicated however. *Vāpy-uktaśālāyām*: that may mean 'at the prescribed place in the enclosure', without being clearer.
4. *Aṅkurādīnām*: the literal meaning of *aṅkura* is 'sprout'; here it may designate the *yuvarāja* (below vv. 60a, 80a) or some members of the royal family.
5. *Viśvanṛpaiśvara*: this 'master of several kings' is the *cakravartin*, as *adhirāja* and *narendra* have already been mentioned (see note 1).

सचतुर्चत्वारिंशाच्छत[7]दण्डं वेश्मविस्तारम् ॥ ४ ॥
युगवसुभानुविकारैर्दण्डैः क्षपयेत्ततः क्रमशः ।
द्वात्रिंशद्दण्डान्तं वेश्मव्यासं [8]तथोक्तानाम् ॥ ५ ॥
तत्तद्वेश्म[9]विशालादूर्ध्वे [10]संवर्द्धयेत् तु तथा ।
सप्तचतुर्दण्ड[11]युतपञ्चशतज्येष्ठविस्तारम् ॥ ६ ॥
द्वात्रिंशद्दण्डादाद्वात्रिंशन्मानमेवमुद्दिष्टम् ।
ज्येष्ठाज्ज्येष्ठविशालमन्येषामन्यदिष्टं स्यात् ॥ ७ ॥
दैर्घ्यं व्यासद्विगुणं [12]द्विगुणं [13]पादोनमर्धकं पादम् ।
द्वादश[14]सालाकारं चतुरं वृत्तं तदायतं शकटम् ॥ ८ ॥
नन्द्यावर्त्तं कौक्कुटमिभकुम्भं स्वस्तिकं चैव ।
[15]गोलावच्च मृदङ्गं मग्नमिति ह्येकमानयुतम् ॥ ९ ॥
इष्टव्यासायामं प्रागेवालं विचिन्त्य कर्तव्यम् ।
तस्माद्धीनं यत्तन्निष्पन्नं वास्तु येन केनापि ॥ १० ॥
अशुभमवनीपतेस्तत् सततं विपदां पदं भवति ।
पौराणां यद्वस्तु [16]वर्धितुमिच्छेद् बहिस्ततस्तस्मात् ॥ ११ ॥
प्रागुत्तरदिशि वृद्धिः शस्ता परितस्तु वा [17]न्याय्या ।

[अधमवेश्मविन्यासः]

प्रागङ्गमथ मुख्यं दक्षिणतो वाप्यथाङ्गणं श्रेष्ठम् ॥ १२ ॥

7. Corr. A, B, E : दण्डे
8. E : तोक्तानाम्
9. Corr. A, B, E : विशालामू०
10. E : वर्द्धयत्तु
11. E : युक्त
12. B and E do not repete : द्विगुणं
13. B, E : पादोनं वार्धकं
14. Corr. A, B, E : शाला
15. Corr. A, B, E : गोलापञ्चमृगङ्गमग्निमिति
16. E : वृद्धित०
17. E : न्यान्यम्

4-7 The dimensions (of a palace) have been given in relation to those of a town and are now given in poles: a palace is a hundred and forty-four poles wide and, this figure being reduced by, successively, four, eight, twelve and sixteen poles, thirty-two poles is the result; that is the width of palaces (of people) mentioned (above). Taking each width as a starting point, the figure reaches five hundred and twenty-eight poles, which is the greatest width (for a palace) and there are, as well, up to thirty-two possible dimensions, starting from thirty-two poles.[6] A width, whether great or not, is chosen according to specific circumstance.[7]

8a The length is double the width or is double less a quarter or is (one) and a half (times) or (one) and a quarter (times) (the width).[8]

8b-9a The enclosure may have one of these twelve plans: square, circular, rectangular, elliptical, 'chariot-shaped', *nandyāvarta* shaped, 'cock-shaped', 'shaped like an elephant's temporal bone', *svastika* shaped, or perfectly circular or (convex) like a *mṛdaṅga* or concave.[9]

9b-11 Only one single (series of) dimensions is to be made use of and, once the width and length have been chosen, (the palace) is to be built in accordance with it. If, when the palace is finished, it is found to be smaller (than envisaged) for whatever reason, that will be inauspicious and will cause the king endless misfortune.

11b-12a If the enlargement of a palace built by the ancients is desired it is best to enlarge it to the north or east but it is not forbidden to extend it to all directions on the periphery.[10]

6. The meaning of those data is not clear; first there are decreasing measurements but it is difficult to see how the decrease from 144 to 32 is to be done with the numbers given (*yugavasubhānuvikārair* ?); then a second series is given which probably includes the first one as it goes from 32 up to 528 cubits: if increments are of 16 cubits the number of possible widths is to be thirty-three and not thirty-two.

7. 'A width big or small is to be chosen for the ones or for the others.'

8. Cf. 9.16-17 (for *grāma*) and 10.11b-12 (for *nagara*).

9. Verses 8b-9 roughly reproduce vv. 42b-43 of chapter 10. The 'chariot shaped' (*śakaṭa*) enclosure may be a trapezoidal one, like the army formation of the same name (cf. *Manu* 7.187).

10. See below 35.12b-14.

वेश्माभ्यन्तरमध्ये दण्डार्धव्यासतुङ्गपीठं स्यात्[18] ।
दण्डेन बहिस्तस्मात् पीठेनैवात्र [19]चैव सह वेदी ॥ १३ ॥
तद्वेद्या दक्षिणतः पञ्चकषड्ढस्तदण्डकं नीत्वा ।
क्षोणीभृतां प्रतिभवनं [20]वेद्या अपरे तु सूत्रमध्यगतम् ॥ १४ ॥
तद्वेद्या उत्तरतस्तावन्मानं विहाय तद्वेद्याः[21] ।
प्राक्सूत्रमध्यगतं देव्या [22]धाम्नस्तु तत्र तत्रैव ॥ १५ ॥
त्रिःषोडश[23]दण्डं वा द्वात्रिंशद्दण्ड[24]मानकं वाऽपि ।
सचतुर्विंशति[25]दण्डं षोडशदण्डं तु वाथवा नीत्वा ॥ १६ ॥
[26]नृपतेर्दैर्घ्यायामं बहिः [27]प्राकारं त्रिहस्तविस्तारम् ।
एकादशकरतुङ्गं तद्बाह्ये सप्तहस्तमानेन ॥ १७ ॥
परितः पन्थास्तिस्रस्तस्मान्नव[28]दण्डमावल्याम् ।
वेश्मावल्या वृत्तं [29]कुड्यततिस्त्वेकदण्डमानेन ॥ १८ ॥
सार्ध[30]दशारत्न्युच्चं तस्मात् पन्था बहिस्तु नवहस्तैः ।
तस्माद् द्विष्षोडशभिर्दण्डै[31]र्मर्यादिरेव भित्तिः स्यात् ॥ १९ ॥
[32]व्यासं सपाददण्डं पञ्चदशारत्निभिस्तु तत्तुङ्गः ।
भित्तिरभ्यन्तरतः परितो मार्गस्त्रिदण्डेन ॥ २० ॥
द्वादश[33]भवने [बाह्यान्यथ] [34]रक्षावेशनानि योज्यानि ।
भित्त्यभ्यन्तरतो वा [35]बाह्याद् वा [36]मानयेद्दृढतरधीः ॥ २१ ॥

18. E omits स्यात्
19. Corr. A, E (B omits the word) : एव
20. A, B : वेद्यादपरे
21. Corr. A, B, E : वेद्या
22. B (var) : धाम तु (Impossible to the metre).
23. Corr. A, E : दन्डा
24. Corr. A, B, E : मानका
25. Corr. A, B, E : दण्डाः
26. Corr. A, B : नृपतिर्दै०; E : नृपतिदै०
27. A, E : प्रकार-
28. Corr. A, E : दण्डमायामम् ; B : दण्डमायावल्यम्
29. Corr. A : कूटततिसेत्वर्कः०; A (var), B : कूटततिस्त्वैक-; E : कुटततिस्त्वेक-
30. Corr. A, E : दशावत्युच्चं; A (var) : दशादत्युच्चं; B : दशात्युच्चं; B (var) : दशात्व्युच्चं
31. B (var) : मर्यादभित्तिरेव स्यात्
32. Corr. A, B, E : व्यासात्
33. Corr. A, B, E : भवनं दण्डान्यथ
34. E : रज्ञा
35. B (var) : बाह्ये
36. Corr. A, B, E : मानयेदृढतरति

Plan for a small palace (fig. 34)[11]

12b-13 The main courtyard is in the east or may equally be in the south.[12] There is an altar in the very centre of the palace with a height and a width of half a pole; the platform of Saha (i.e. Brahmā), upon which this altar rests, is larger than it by one pole all around.[13]

14-15 South of this platform, at a distance of thirty cubits,[14] on a straight line, is the abode of the king, the median line of which is to the west of the platform; at an equal distance from this platform, towards the north, is the queen's dwelling with its median line to the east of the platform.[15]

16-21 The big tank[16] reserved for the king is placed at a distance of forty-eight, thirty-two, twenty-four or sixteen poles and the wall (of the first enclosure) is built beyond that; it is three cubits thick and eleven high. A seven cubit wide road runs along the outside of this wall and, beyond it, are three rows (of houses) nine cubits wide;[17] beyond the last row of houses is the wall (of the second enclosure); it is one pole thick and its height is ten and a half cubits;[18] a nine cubit wide road runs along the

11. This is the smallest palace; it comprises three enclosures only (cf. v. 22 and 27.219), to whose is to be added the town wall (below vv. 70 sq.). The central part is very similar to the house for well to-do people described in chapter 27 (vv.109-125).

12. That big courtyard corresponds to the space left unoccupied in the west for vaiśya's house (27.112b-113, 119b-120), in the east and in the west for śūdra's (ibid. 120b-122) and in the four directions for brahmins' (ibid. 110b-111). Its position rules that of the main gateways (below v. 23).

13. See 27.24-26.

14. The space around the central platform is to be occupied by the hundred pillar structure mentioned below (v. 25).

15. The process is the same than for the position of *catuśśāla* main buildings in relation to the central pavilion (see 27.26).

16. *Dairghya* for *dīrghikā* (see vv. 66a, 150b).

17. They probably correspond to the annexes described afterward, when dealing with the second enclosure (vv. 43 sq.).

18. *Kuḍyaatistvekadaṇḍamānena*: we think that the muddled and confused text found in manuscripts is due to a succession of 'corrections' with, at the start, a confusion, classical in Tamil speaking areas, between 'ṭ' and 'ḍ': *kuḍya* has first been written '*kuṭya*', which term being meaningless has been transformed into '*kūṭa*', an ubiquitous architectural term. Then, looking for some clear sentence, some copyist must have 'corrected' *ekadaṇḍa* into *arkadaṇḍa*, while in the following verses '*sārdhadaśāratnyuccam*' became '*sārdhadaśāvatyuccam*' (°*daśādatyuccam*, °*daśātyuccam*). Thicknesses given here are bigger than those give for temple enclosures (23.18).

[एतद्गोपुराणि]

त्रिप्राकारं त्रिपथं त्रिभागयुग्घीन[37]नृपभवमम्।
सचतुर्गोपुरकान्तं मुखगोपुरमुन्नतं हि तत्रैव ॥ २२ ॥
निम्नं पश्चिमवेशं मुख्यं स्यात् प्राङ्मुखं भवनम्।
दक्षिणमुखमपि [38]वाऽथ नोदक्प्रत्यग्दिशि [39]सुभद्रमुखम् ॥ २३ ॥
पञ्चमुखं त्वथ राज्ञां नेष्टं स्याद् वेशनं [40]च यत्तत्स्यात् ।

[गृहविन्यासः]

राज्ञां श्रीदेवीनामालयकान्तरालयं केचित् ॥ २४ ॥
अथ मध्ये वाङ्गणकं शतपादयुता प्रपा वा स्यात् ।
दक्षिणतो राजगृहमभिषेकं [41]स्यात् प्रतीचीतः ॥ २५ ॥
उत्तरदिशि भवनं स्याद् राजमहिष्यास्त्वनेकमेकतलम् ।
पश्चिमदिग्गतभवनं प्राङ्मुखमेवावनीपतेर्मुख्यम् ॥ २६ ॥

37. Corr. A, B, E : नृपभवनयुतम्
38. Corr. A, B, E : व्यालं; B (var) : वा तत्
39. E : सुभद्रकम्
40. Corr. A, B, E : चायन्तस्य
41. E : सदाद्यप्रतीचीनतः

outside of this wall and, thirty-two poles beyond that, is the wall of the outer enclosure;[19] it is one and a half poles thick and fifteen cubits high and has a three pole wide boulevard running along the inside. Twelve guard posts are to be arranged outside the palace.[20] The well advised man takes the measurements along the interior or exterior face of the wall.[21]

Gateways

22-24a The palace of a king of low status comprises three enclosures, three roads and three concentric sectors.[22] It is not to have more than four gateways and the main one is to be the most elevated, the western gateway the least. The main gateway faces east or south since it is not auspicious to orientate it to the north or west.[23] It is not suitable for kings to have five entrances, and access (to the palace) must conform to what has been given above.

Arrangement of buildings[24]

24b-26 Some say that the queen's dwelling must be inside that of the king; however there is to be a court, or a covered area with a hundred pillars, in the middle (of the palace).[25] The king's abode is in the south, the coronation (pavilion) in the west and the queen's abode, comprising one or several storeys, in the north. The main dwelling, intended for king, extends westward but must face east.[26]

19. *Maryādi* ('outer enclosure'): see chapter 23 note 5.
20. They probably correspond to the four gateways and eight secondary entrances indicated in chapter 9 (57-59).
21. See 23.17 and note ad loc.
22. *Tribhāga* is perhaps to be corrected into *tribhoga* ('three (rows of) appurtenances'), as is found in a parallel passage of chapter 26 (v. 219). According to *Mānasāra* (40.19b sq.), *cakravartin*'s palaces have seven enclosures, *adhirāja*'s six, *narendra*'s five, *pārṣṇika'* four, while *paṭṭadhara*, *maṇḍaleśa* and *paṭṭabhaj* get three enclosure palaces, and *prahāraka* and *astragṛha* two enclosure ones. See below vv. 108-129.
23. A main entrance to the north does not suit 'kings' (26.109, 137).
24. The passage which begins here is very confused. It concerns edifices placed in the central part of the palace and surrounded inside the first enclosure itself by various annexes (described from v. 30 onward).
25. That pillared edifice (*prapā*) corresponds to the central pavilion of houses (26.20-23, 27-35).
26. The king's dwelling extends more westward than eastward, due to the displacement of median lines (see above vv. 14-15).

[परिखा]

परितः परिखा बाह्ये [42]प्राकाराद्ध्येव द्वित्रिदण्डानि ।
नवदण्डविशालान्तं परिखाविपुलं समुद्दिष्टम् ॥ २७ ॥
परिखाया बहिरबहिर्मार्गविशालास्त्रिदण्डेन ।
परिखामूलविशालं स्वव्यासादष्टकेन भागेन ॥ २८ ॥
गाम्भीर्याद् युक्तिवशादाकृत्या [43]चैव पालिकाभासा ।

[पुनर्गृहविन्यासः]

भवनस्य बहिर्देव्या यानि गृहाण्यत्र तत्र युक्त्या तु ॥ २९ ॥
तानि च दैविकभागे सम्यग् वक्ष्येऽहमत्रापि ॥ २९ $\frac{१}{२}$ ॥
अन्तर्मण्डलबाह्यं तु दैवतांशवशाद् [44]गृहम् ।

[प्रथमावरणम्]

अर्यांशे द्वारहर्म्यं [45]स्याच्चेन्द्रे सूर्येऽङ्गणं भृशम् ॥ ३० ॥
[46]भृशे व्योम्नि च वृत्तं [47]स्यात् पूष्णे हेमं सदक्षिणम् ।
[48]सालानां [49]वितथे राक्षादभूदङ्गणकं विदुः ॥ ३१ ॥
सेनावेशनहर्म्यं तु यमभागेऽतितुङ्गवत् ।
गन्धर्वे [50]नीडभा नृत्तयोग्या [51]रङ्गविभूषिता ॥ ३२ ॥
विमानमन्दिरं वाऽपि शाला वा हर्म्यमेव वा ।
भृङ्गराजेऽश्वशाला [52]स्याद् [53]मृषे [54]चार्तवसूतिका ॥ ३३ ॥

42. Corr. A, B : प्रकाराण्येव; E : प्राकारा ह्येव
43. E : वैव
44. E : ग्रहम्
45. Corr. A, B, E : स्याच्चन्द्रे
46. A (var) : प्रशे; E : प्राशे व्योमन्
47. E : omits स्यात्
48. Corr. A, B, E : शालानां
49. E : वितधे
50. E : निदभा
51. E : रम्भ
52. A (var), E : -ध्या
53. A, E : वृषे
54. E : वार्त०

The moat[27]

27-29a There is a moat along the outside of the enclosure wall; its width is from six to nine poles; on the exterior and interior (berm) of the moat there must be a three pole wide road. The width of the moat at the bottom is a eighth what it is at the top but may also be calculated in terms of the depth and of specific exigencies (in such a way as to give to the moat) the profile of a bell-mouthed vessel.[28]

Arrangement of buildings (cont.)

29b-30a There are buildings arranged, here and there, outside the queen's quarters, according to circumstance; I shall now indicate (their positions) on the divine diagram (of the site); a building outside the first enclosure is however to be placed in relation to the position of one of the gods (of the site).[29]

First enclosure

30b-33a *A dvārabarmya* gateway[30] is situated on the square of Ārya and a large courtyard extends over those of Indra and Sūrya; there is a *vṛtta*[31] on the squares of Bhṛśa and Vyoman and the gold for honoraria is kept at that of Pūṣan. It is known that in every enclosure the courtyard may extend from the square of Rākṣa(sa) to that of Vitatha.[32] There is an entrance

27. It is not clear if this moat surrounds the central part of the palace, or if that description has been displaced and should come after that of gateways (above vv.16-24a). About the moat see below v. 159.
28. *Pālikābhāsa* could also be a wrong reading for *pālakābhāsa* ('the aspect of a defence').
29. This seems to resume the description given in vv. 24b-26. *Daivikabhāga* may also designate the second concentrical zone of the diagram (see chapter 9 vv. 61b-63 and note 40 and fig. 9): in that case *brāhma* zone would contain the central pillared space and, perhaps, the king's and queen's dwellings, while annexes and appurtenances described below (vv. 30 sq.) would be in the *daiva* zone. However the expression *antarmaṇḍalabāhya* is not clear (for *antarmaṇḍala* as first enclosure, see chapter 23 note 5).
30. A *dvārabarmya* is, technically speaking, a gateway of the fourth temple enclosure (24.11), however the meaning seems here to be wider (see also infra v. 112b). The position on Ārya's square is surprising for that place is not on the periphery of the diagram (as are those mentioned afterward): it pertains to the internal row which surrounds Brahmā's place. That means most probably that the gateway projects widely inside.
31. *Vṛtta*: probably a kind of 'circular' edifice. It is said later on that there is, near the palace, a *vṛttaśālā* for the bull (v. 190c).
32. This is the second possible location for the big courtyard (above v. 12b).

पितरि [55]स्थानहर्म्यं स्याद् दौवारिकसु[56]कण्ठयोः ।
जललीला विधातव्या पुष्पदन्ते खलूरिका ॥ ३४ ॥
लवणं तत्र विज्ञेयं [57]मरीचाद्यं यथोचितम् ।
वरुणासुरशोषेषु मित्रे [58]स्यात्सङ्करालयम् ॥ ३५ ॥
राजदेवीगृहं [59]गर्भागारं दक्षिणवामयोः ।
[60]गेहं नृत्तरसाङ्गानां मित्रे [61]सोपस्करं गृहम् ॥ ३६ ॥
अन्तर्विवृत्तवेशार्थं [62]रोग[ांशे च समीरणे] ।
[63]वर्धमानादिकं चापि शालानां पादशालकम् ॥ ३७ ॥
नागे सैरन्ध्रिधात्रीणां मुख्ये कन्यागृहं भवेत् ।
भैषज्यं चापि भल्लाटे मृगे सांवाहिकागृहम् ॥ ३८ ॥
रुचकादिचतुःशालविमानं वात्र योजितम् ।
अभितो मज्जनागार[64]मुदित्यामापवत्सयोः ॥ ३९ ॥
पानीयोष्णोदकं धाम यच्च प्रासादवद्बुधैः ।
स्वेष्टदैवतमीशाने जयन्ते च विधीयते ॥ ४० ॥

55. B (var) : स्नन०
56. A, E : वर्णयोः
57. A, E : मरीचाद्यांशतोचितम्
58. Corr. A, B, E : स्याच्छङ्करा०
59. Corr. A, B, E : गर्भागर-
60. Corr. A, B, E : गेहनृत्तरसाङ्गानि; B (var) : गेहमुख्य-
61. A (var), E : सोमास्करं
62. A, B, E : रोगादिमुपदोपणे
63. Corr. A, B, E : वर्त०
64. Corr. A, B : मुदीच्यामाप०; C : मुदीच्यामपि

building on the square of Yama, greatly elevated and (occupied) by a guard, and there is (a building) in the shape of a niche on the square of Gandharva;[33] it has a stage and is suitable for the dance and it may be a *vimānamandira*, a *śālā* or a *harmya*.[34]

33b-35a There is a stable on Bhṛṅgarāja's square, the house for the women's confinements on Mṛṣa's, a reception pavilion on Pitṛ's, a (room) for ablutions on those of Dauvārika and Sukanṭha and an annexe on Puṣpadanta's, where salt and spices such as pepper are to be stored as is prescribed.[35]

35b-37a The *saṅkarālaya*[36] is on the squares of Varuṇa, Asura, Śoṣa and Mitra, with the queen's dwelling to the right of it and the room for confinements to its left. The room for the dance and for theatre is on the square of Mitra as well as the (building) where the properties necessary to (these two arts) are (stored). An entirely closed residential house is on the squares of Roga and Samīraṇa.

37b-40a There is a four main building house[37] for nurses and chambermaids on the square of Nāga; it is of *vardhamāna* type or of any aother type of dwelling house; the dwelling of young girls is on Mukhya's square. The infirmary is on Bhallāṭa's square and the masseuses' house, an edifice with four main buildings of the *rucaka* type or another, on Mṛga's.[38] Next to it are the baths on the square of Āpa and of Āpavatsa[39] with hot water (for baths) and cold (drinking) water and which, according to sages, is like a temple.[40]

33. *Nīḍābha*: 'in the shape of a nest', 'in the shape of a niche'. In Bharata's *Nāṭyaśāstra* the theatre is said to be shaped like a 'mountain cave' (II.80b, cf. G.O.S. vol. XXXVI [2nd ed.], p. 80 :

    कार्यः शैलगुहाकारो द्विभूमिर्नाट्यमण्डपः ।

34. *Vimāna, harmya*: see 26.100.
35. *Khalūrikā*: above 26.213 and 27.10.
36. *Saṅkarālaya*: this building is always located near women's quarters as here or in v. 127a or in v. 151a (*saṅkarā śālā*). *Saṅkara* implying the idea of mixing (especially the mixing of castes), that edifice may be a 'meeting room' for women of all sorts (like the lodging mentioned in v. 107a: *sarvastraiṇānvitaṃ sabhāvāsam*), that is to say a 'pleasure house'. It is however difficult to consider it as a 'brothel' as may be the *saṅkarārāma* mentioned in relation to the 'house of a purveyor' (*bhujaṅganilaya*) in chapter 5 (v. 15).
37. *Pādaśālaka*: 'four main building house' for *pāda* is 'four'. About *vardhamāna* houses (below), see 26.102 sq.
38. *Rucaka*: four main building houses: see 26.186 sq.
39. Literally 'the both *Āpavatsa*' (*āpavatsayoḥ*).
40. *Prāsādavat*: see chapter 26 note 9.

महेन्द्रे भोजनस्थानं महीधरमरीचयोः ।
[65]संबाधं वाऽत्र कुर्वीत सभापार्वतकूर्मवत् ॥ ४१ ॥
द्वारश्च भित्तयः सर्वाः [66]स्वामिवाञ्छवशान्मताः ।
प्रथमावरणे प्रोक्ता द्वितीयावरणे क्रमात् ॥ ४२ ॥

[द्वितीयावरणम्]

इन्द्रे [67]चादित्यके छत्रभेर्यादीनां निवासकम् ।
शङ्खकाहलतूर्याणामन्येषां तत्र सम्मतम् ॥ ४३ ॥
सत्ये [68]दानार्चिता शाला भृशे धर्मोदकालयम् ।
[69]पङ्क्तिके ज्वलनांशे तूलूखलं चेन्धनादिकम् ॥ ४४ ॥
[70]पूषभागे तु [71]साविन्द्रे वितथे वाजिशालकम् ।
पूर्वस्थाः पश्चिमद्वारा [72]दक्षिणस्था उदङ्मुखाः ॥ ४५ ॥
पश्चिमस्थाः [73]पूर्वमुखा उदक्स्था दक्षिणाननाः ।
सर्वे गृहस्य मार्गेणान्तरिताः सद्मसम्मुखाः ॥ ४६ ॥
राक्षसे शस्त्रशाला स्याद् द्वारशालाथ वामके[74] ।
धर्मराजेऽन्नपानादिकर्मणामालयं भवेत् ॥ ४७ ॥
मध्यरङ्गसमायुक्तं चतुःशालां समालिखेत् ।
सेनापतेः प्रशस्ते स्याद् गन्धर्वांशे [75]जयावहम् ॥ ४८ ॥
[76]भृङ्गराजांशमान्या [77]वाजिता वाशालका मता ।
[78]व्यालकामीन्द्रकाजालि[79]प्रभृतीनां मृषे भवेत् ॥ ४९ ॥
निर्ऋतौ माहिषं गेहं दौवारिक[80]सुकण्ठयोः ।

65. Corr. A, B, E : संबन्धो
66. Corr. A, B, E : स्वामिपर्श्ववसान्मताः; A (var) : स्वामिपार्श्ववसात्मनः
67. A, E : मातृगृहे
68. A, E : दानार्चिते
69. Corr. A, B, E : पङ्क्तिले; B (var) : अकाशे
70. B (var) : पुष्प०
71. Corr. A, B, E : सालिन्द्रे
72. A (var), E : दक्षिणस्थमुदङ्-
73. E : पूर्वमुखोदक-
74. The three texts add between 47a and 47b a first version of 49b : व्यालकामीद्रकाजालिप्रभृतीनां मृली भवेत् । (B. var : कूदी instead of मृली)
75. A (var) : ज्वलावहम् ; E : जलावट्टम्
76. Corr. A : भृङ्गराज; B : भृङ्गराजपादेऽन्या; E : भृङ्ग-राजांशमन्या
77. B : वाजीनां
78. B : एलक-
79. Corr. A, B, E : प्रकृतीनां मृशा
80. A, E : सुवर्णयोः

40b-41 (The king's) chosen deity is to be installed on the squares of Īśāna and Jayanta; the dining room is on the square of Mahendra as well as on those of Mahīdhara and Marīci where a reception room resembling a hall of the *pārvatakūrma* type may be set up.[41]

42 The door and the walls must conform in every respect to the desires of the lord. That which is in the first enclosure has been given, now follows that which is to be found in the second.

Second enclosure[42]

43-45a Parasols and big drums are on Indra's[43] square and on that of Āditya, where too are the other musical instruments, conches, *kāhala* drums . . . etc. The room reserved for alms giving is on Satya's square and the building for 'the water of charity' is on Bhṛśa's square.[44] The grinding stone and the storehouse for fuel are on the squares of Paṅktika[45] and Jvalana; there is a stable on the squares of Pūṣan, Sāvindra and Vitatha.

45b-46 Buildings situated in the east must have their doors to the west, those in the north, south; they are each to be separated from the (main) house by a passage and, moreover, are to face that house.[46]

47-49 The armoury is on Rākṣasa's square and there is a *dvāraśālā* type gateway to its left;[47] the building where food and drink are prepared is on the square of Dharmarāja and is to have the plan of a four main building house with covered central courtyard. The square of Gandharva is meant for the commander-in-chief, which placing brings victory, but it is also thought that (his) house will be invincible, situated on the square of Bhṛṅgarāja. The house for fakirs,[48] conjurors and others of the kind is on the square of Mṛṣa.

41. *Sambandha*: it must be something like the *āsthānamaṇḍapa* (25.5) or the *īkṣaṇaśālā* (below v. 50). For the *pārvatakūrma* hall see 25.210-212.

42. The second enclosure contains certain servants' dwellings as well as buildings open to visitors (*dānaśālā* and the like).

43. Indra is for *Mahendra*.

44. *Dharmodaka*: drinking water for travellers and visitors.

45. *Paṅktika* is *Antarikṣa*.

46. Cf. vv. 55b, 64b, 153b; similar indication is given for the Attendants' shrines (23.56).

47. *Dvāraśālā*: name of the temple second enclosure gateway (24.11).

48. *Vyālakāmin*: 'who likes *vyāla*'.

दानशालेक्षणशाला[81]स्नानं पुष्पादिके गृहे ॥ ५० ॥
नागे रुद्रांशके चैव [82]सायता दीर्घिका भवेत् ।
कन्यकानां च धात्रीणां मुख्यभागे विमानकम् ॥ ५१ ॥
[83]कञ्चुकीनां च [84]मद्गूनामन्यत् सामान्यतो बुधैः ।
भल्लाटे सोममार्गांशे [85]कृण्वादीनां निवासकम्[86] ॥ ५२ ॥
कुब्जिनीवामनीकन्याषण्डकीनां तथादितौ ।
धात्रीणामु[87]दितौ गेहमीशे पर्जन्यके पदे ॥ ५३ ॥
[88]आपे चैवापवत्से च वापी कूपं च दीर्घिका ।
पानीयसदनं पुष्पोद्यानं तत्रैव कीर्तितम् ॥ ५४ ॥
जयन्ते [89]दक्षिणाशाला दानशाला सुरेन्द्रके ।
धाम्नस्त्वभिमुखा सर्वा शाला प्राग्दक्षिणान्विता ॥ ५५ ॥

[तृतीयावरणम्]

इन्द्रे शास्त्रं रवौ गानं [90]सत्ये चाध्ययनं [91]भृशे ।
महामहानसं व्योम्नि गौर्वत्सा पूष्णि पावके ॥ ५६ ॥
वितथे लवणं चैव वल्लूर[92]स्नायुचर्मणाम् ।
राक्षसे नागवासं च चित्रशिल्पादिसौधकम् ॥ ५७ ॥
धर्मांशे दण्डकावासं शूर्पं वा लाङ्गलं तु वा ।
गन्धर्वे भृङ्गराजे च रसादीनां निवासकम् ॥ ५८ ॥
[93]मृषे दाहस्तु पित्रंशे दानं दौवारिके मतम् ।

81. Corr. A, B, E : स्नानपीठादिके
82. A, E : सायतादिषुका
83. B (var) : कञ्चुकीदासा
84. Corr. A, B, E : मद्यूनां
85. Corr. A, B, E : तृणादीनां
86. A, B : ०के
87. B · ०दितं
88. A (var) : आपश्चैव
89. Corr. A, B, E : दक्षिणे
90. A (var), E : सार्धे
91. A, E : भृशम्
92. Corr. A, B, E : ०स्था०
93. Corr. A, E : मृष्टे दार्हन्तु ; B : मृषे दार्हन्तु

50 Nirṛti's square as well as those of Dauvārika and Sukaṇṭha is where is found the buffaloes' stable; there is a room for alms, a reception hall and baths on Puṣpadanta's square and those beyond it.[49]

51-53 There must be an elongated tank on the squares of Nāga and Rudra; the lodging for young girls and wet-nurses is on the square of Mukhya but, according to all the sages, there must be a different lodging for chambermaids and *madgu*;[50] painters[51] and artists of that kind have their dwelling on the square of Bhallāṭa, Soma and Mṛga whilst those of hunchbacked, dwarf and barren women[52] are on the square of Aditi; the nurses' lodging is on the square of Uditi, Īśa and Parjanya.[53]

54-55a There is a reservoir, a well and a tank on the squares of Āpa and Āpavatsa and there, too, drinking water and the flower garden are to be installed. A building for the distribution of honoraria is on the square of Jayanta and another, for alms, on that of Surendra.

55b All these buildings, starting with those in the east (and going on to) those in the south, are to face the main building.[54]

Third enclosure[55]

56-58a The treatises (are taught) on Indra's square, mathematics on Ravi's and the Veda on those of Satya and Bhṛśa. The main kitchen is on the square of Vyoman and cows with their calves are installed on those of Pūṣan and Pāvaka. The salt, for (preserving) dried meat, gut and skins, is on Vitatha's square. There is an elephants' stable on the square of Rākṣasa. The building given over to painting and other entertainment arts is on the square of Dharma(-rāja) and is of *daṇḍaka*, *śūrpa* or *lāṅgala* plan.[56]

49. That is to say the squares of Varuṇa, Asura, Śoṣa, Roga and Vāyu.
50. We propose to correct *mādyu* (?) into *madgu*: they are members of a mixed caste, they know medicine or they proclaim orders (cf. Kane vol. II, p. 90 and Monier-Williams sv.), and, thus, may be amongst king's servants.
51. *Kṛṇu*: *citrakārajātiḥ* (*Śabdakalpadruma*, sv.).
52. *Ṣaṇḍakī*: 'female eunuch'.
53. It is possible that '*Īśe parjanye pade*' pertains to the next sentence and refers to the location of hydraulic features mentioned there.
54. See above vv. 45b-46 and note 46.
55. Nothing in the text indicates precisely that the description of the third enclosure begins here; however the fact that that description starts again from the East and the kind of edifices located here seem sufficient hints.
56. That is to say that there it may be an edifice with one, two or three main buildings (cf. chapter 26 note 13).

सुग्रीवे मल्लधामं स्यात् [94]पुष्पके युगकोष्ठकम् ॥ ५९ ॥
वारुणे युवराजस्य शाला वा मालिका भवेत् ।
हयेभसदनं चैव पुरोहितगृहं तथा ॥ ६० ॥
असुरे चन्द्रशाला स्याच्छोषे शरभकालयम् ।
खरोष्ट्रायतनं रोगे भैषज्यं च प्रकल्पयेत् ॥ ६१ ॥
वायौ [95]वापी [96]भवेद्गोत्रनागे पुष्करणी च वा ।
मुख्यभल्लाटयोर्हस्तिवाजिशाला विधीयते ॥ ६२ ॥
सोमे प्रसूतिका चोपनीतिका च प्रवक्ष्यते ।
[97]मृगादित्युदितीशाने जयन्ते दीर्घिकादिका ॥ ६३ ॥
विहारारामभूमिः स्यात् तत्र साङ्गणका सभा ।
[98]तृतीयावरणे [99]प्रोक्ताः सर्वेषामन्तराननाः[100] ॥ ६४ ॥

[नगरम्]

वेश्मनां पुरतः पार्श्वे शेषराजबलावलिः ।
तद्बाह्ये वणिजादीनां वासपङ्क्तिस्तु युक्तितः ॥ ६५ ॥
अपरे दीर्घिकायामं वापीकूपादिकं क्रमात् ।
तत्रैवान्तःपुरं [101]मूलभृत्यानां वासपङ्क्तिकम् ॥ ६६ ॥
सर्वत्र दीर्घिकारामवापीकूपसमन्वितम् ।

94. A (var) : पुष्पगे
95. Corr. A, B, E : वापि
96. B (var) : भवेद् नागपदे
97. Corr. A, E : क्रमादीन्युदिताशाले जयन्ती; B : अतित्यीशानपर्जन्यजयन्ते
98. A, E : द्विती०
99. Corr. A, B, E : प्रोक्ता
100. Corr. A, B : ०ना; A (var), E : सर्वेषामभ्यन्तराननाः
101. Corr. A, B, E : मूल

58b-59 The store for condiments and such commodities is on the squares of Gandharva and Bhṛṅgarāja, fuel is on Mṛṣa's square and alms on those of Pitṛ and Dauvārika. The wrestlers' house is to be on the square of Sugrīva and there is a four main building house on that of Puṣpa (-danta).[57]

60-62a A house or a *mālikā* for the crown prince (*yuvarāja*) is to be on the square of Varuṇa and a stable for horses and one for elephants are there too, as well as the residence of the *purohit.* The *indraśālā*[58] is on Asura's square and, on Śoṣa's, there is a deer shed. The donkey and camel shed is on Roga's square and the infirmary should be there too. There is a reservoir on Vāyu's square and a lotus pool on that of Gotranāga.[59]

62b-64a It is said that there must be a stable for horses and one for elephants on the squares of Bhallāṭa and Mukhya respectively. Confinements and initiations take place on the square of Soma. Tanks and amenities like that are to be on the squares of Mṛga, Aditi, Uditi, Īśāna and Jayanta, where too is the area for the orchard and the pleasure gardens and for a large assembly hall with a courtyard.[60]

64b (The buildings of the third enclosure) have been enumerated; they all face towards the centre of the palace.

The town[61]

65-66 The barracks for a portion of the royal army[62] are in front and on the sides of the palace and the quarter of the merchants and such inhabitants is there as well. To the west of the palace is a large elongated tank and a well . . . etc., and a royal residence and barracks for hereditary (and) mercenary soldiers.[63]

57. *Yugakoṣṭhaka* is a 'four main building' house for *yuga* is 'four', and *koṣṭha* a synonym to *śālā*.
58. *Indraśālā*: 'room for the assembly' (?); cf. Monier-Williams sv. *indraka*.
59. Gotranāga is Nāga.
60. *Vihāra* may also designate a 'monast .ry' as described in chapter 26 (vv. 200-202). *Sāṅgaṇakā sabhā*: this could be also a 'hall with women' (*aṅgaṇakā* for *aṅgaṇā*); in that case it would perhaps be similar to the 'hall with women of all sorts' (see, below, v. 107a and, above note 36).
61. See below note 136.
62. *Śeṣarājabala*: 'the rest of the royal army', probably those which are not mentioned below (see notes 63 and 65).
63. *Māulabhṛtya*: we consider this compound as a *dvandva* designating two of the six forces of the army (below note 65), for hereditary and mercenary soldiers are installed in the same part of the camp according to *Arthaśāstra* (X.1.7); however if the compound is a *tatpuruṣa* it will designate the hereditary servants of the palace (cf. 28.30a: *mūladāsī*).

नानाजातिसामकीर्णं नानास्त्रीजनसंयुतम् ॥ ६७ ॥
नाना[102]शिल्पसमोपेतं षड्बलैः परिपूरितम् ।
प्रागुदक्प्रागवाक्कोणे शाला हस्त्यश्ववासिका ॥ ६८ ॥
नानावर्णसमोपेता नानापणिकयान्विता ।
सर्वे वर्णा यथाराजा स्वस्वनाम्नाभिधानकाः[103] ॥ ६९ ॥

[नगरभित्तिः]

नगरावृतसालः स्याद् विशालः स्याद् द्विदण्डकः[104] ।
[105]कथ्यते पञ्चषट्सप्तहस्तैर्वा विस्तरं क्रमात् ॥ ७० ॥
व्यासद्वित्रिगुणोत्सेधं [106]बहिः पांसुचयान्वितम् ।
[107]अभीप्सितधनुर्वात्र परिखावप्रयोर्मतम् ॥ ७१ ॥
तद्बहिः [108]शिल्पिकोपेतं सर्वत्रैव समन्वितम् ।

[राजवेश्मगोपुराणि]

सर्वेषां संप्रशस्तं [109]स्यान्महत्यल्पे च गोपुरम् ॥ ७२ ॥
स्वाम्यावास[110]समं बाह्यगोपुरं प्रविधीयते ।
अल्पत्वे स्वामिवासस्य तलादेकोनमिष्यते ॥ ७३ ॥
नन्दरुद्रतले मूले सप्तभूद्वारगोपुरम् ।
एकैकतलसंख्याभिर्हीनमभ्यन्तरे क्रमात् ॥ ७४ ॥
विशेषेण [111]नरेन्द्राणां महेन्द्रद्वारमुत्तमम् ।
राक्षसांशेऽथवा [112]मुख्यं द्वारं पञ्चत्रिभूमिकम् ॥ ७५ ॥
पुष्पदन्ते च भल्लाटे द्वारं नीचतलान्वितम् ।
सुग्रीवांशेऽथवा मुख्ये जयन्ते वितथेऽपि च ॥ ७६ ॥

102. B (var) : शिल्पि-
103. A, E : सर्वन्वर्णयथाराजस्वस्यनाम्नाभिधानका
104. Corr. A, B, E : ०कम्
105. E : अभ्यते
106. Corr. A, B, E : बहिर्वास्तु
107. Corr. B : अभीप्सितचतु०; A, E : अभीप्सित + तुर्वात्र परिपावप्रयोमतम्
108. B (var) : शिल्प-
109. Corr. A, E : स्याज् जहात्यल्पे; B : स्याद् द्वारे द्वारे च
110. E : समा
111. Corr. A, B, E : नरेन्द्रेण नरेन्द्रद्वार-
112. Corr. A, E : मुख्या; B : मुख्ये

67-69 Tanks,[64] orchards, reservoirs and wells are to be everywhere; people of all castes must cohabit (in this town), where there are courtesans of all kinds and artisans of all stamps; the six kinds of troops must be there in large numbers.[65] In the north-east and south-east corners there are to be stables for horses and elephants. There must be people of every caste and those engaged in all sorts of commerce. Every class is to be designated by a name in accordance with the king's wishes.

The town's walls

70-72a A wall, two poles thick, must surround the town though it is also said that its thickness may be five, six or seven cubits; the height should be double or triple the thickness. There must be an earthen parapet outside or a moat with a glacis, of whatsoever width in poles, if desired.[66] Outside there must be traps everywhere.[67]

Palace gateways

72b-73 For all (rulers), the palace, be it large or small, must have a gateway. It is prescribed that the gateway of the exterior enclosure be similar to the lodging of the lord except in the case of a small palace, the gateway of which has to have one storey less than the king's building.

74 When the main building has nine or eleven storeys the gateway of the outer enclosure has seven and, from exterior to interior, (the other gateways must have), each, one less than the preceding one.[68]

75-76a It is the privilege of *narendra* kings to have the largest gate on the square of Mahendra but it may also be on that of Rākṣasa and have five or three storeys; the gates on the squares of Puṣpadanta and Bhallāṭa have less storeys.[69]

64. See the description of the capital (*rājadhānin*) in chapter 10 (vv. 19 sq.).

65. *Ṣaḍbala*: they are hereditary troops (*maula*), mercenaries (*bhṛtya*), banded troops (*śreṇibala*), allies (*mitra*), bought over enemies (*amitra*) and forest tribes (*āṭavika*); cf. *Arthaśāstra* IX.2 and Kane vol. III, p. 200.

66. See the description of the *rājadhānin* fortifications (10.21b-22a, and ibid. note 35).

67. *Śilpakopeta*: about traps see *Arthaśāstra* II.3.5.

68. The *dvāragopura* is the gateway of the exterior enclosure; for the reckoning of gateway sizes see above 24.2 sq.

69. The position of the main gateway corresponds to that of the big inner courtyard (see above vv. 12b and 23) and also to the barracks of the main part of royal army (see also 10.22b).

पक्षद्वारं प्रकर्तव्यमेकद्वितलसंयुतम् ।
[अन्तः] सालं बहिः सालं सच्छिद्रं च सचक्रकम् ॥ ७७ ॥
विशेषेण नरेन्द्राणामिन्द्रभागे तु मन्दिरम् ।
ब्रह्मांशमाश्रितं वेश्म सर्वसम्पत्सुखावहम् ॥ ७८ ॥

[वेश्मतललम्बविधानम्]

सकलक्षितिपेन्द्राणामेकादशतलं भवेत् ।
नवभूमिर्द्विजातीनां नृपाणां सप्तभूमकम् ॥ ७९ ॥
षट्तलं [113]मण्डलीशानां [114]पञ्चभूर्युवराजके ।
वैश्यानां तु चतुर्भौमं योधसेनेशयोरपि ॥ ८० ॥
एकादित्रितलान्तं च शूद्राणां प्रविधीयते ।
सामन्तप्रमुखादीनां कारयेत् पञ्चभूमकम् ॥ ८१ ॥
युग्मं वायुग्मभूमं वा सर्वभूपेन्द्रमन्दिरम् ।
राज्ञां स्त्रीणां च देवीनां युग्मं वाऽयुग्मेव वा ॥ ८२ ॥
सदण्डिकं लुपारोहि द्विनेत्रं प्रस्तरान्वितम् ।
मृन्मयं तु तृणाच्छाद्यमेकद्वितलसंयुतम् ॥ ८३ ॥
स्तूपि[115]कर्णलुपाहीनं प्रशस्तं सर्वजातिषु ।
मिश्रितान्तरवर्णानां संपदैश्वर्यभोगिनाम् ॥ ८४ ॥

113. Corr. A, B, E : मण्डलीकुड्य
114. Corr. A, E : पञ्चभूमाविराजते; B : पञ्चभूमाविराजितम्
115. E : ०वर्ण

76b-77 There are also to be one or two storeyed side gates on the squares of Sugrīva, Mukhya, Jayanta and Vitatha.[70] The enclosure wall has loopholes and *cakra* on its interior and exterior faces.[71]

78 It is the *narendra's* privilege to have their palace on Indra's square. A palace contiguous to Brahmā's square is a source of good fortune and of complete success.[72]

Number of storeys for palaces[73]

79-81 The palaces of universal monarchs are to have eleven storeys; for kings (belonging to the) brahmin (class) they are to have nine storeys and for (those who are) *kṣatriya*, seven; there are six storeys for the *maṇḍaleśa* and five for the crown prince, four (for those belonging to the) *vaiśya* (class) as well as for the commander of the troops and for the commander-in-chief.[74] For those who are *śūdra*, one, two, or a maximum of three storeys are prescribed and, lastly, it is said that the palaces of vassal kings and other princes of the kind, must have five storeys.

82 The palace of a universal monarch may have an even or an odd number of storeys and the number of storeys may also be even or odd for kings and the queens, their wives.

83-84a (A house) with struts, a rafter framework, two gables and an entablature is suitable for all castes; it is built of earth and covered with thatch, has one or two storeys and no finial nor corner rafters.[75]

70. According to 9.57 and 30.5 sewage outlets (*jaladvāra*) are located on those squares; as they are all to the side of main gateways, it is possible that 'side-doors' (*pakṣadvāra*) are also placed there, which may be different from the posterns (*upadvāra*) mentioned in chapter 9 and 30 (lc.).

71. *Chidra* ('loopholes'): see *Arthaśāstra* II.18.5. The *cakra* may be war-machines.

72. *Narendra* palace is described below (vv. 86b sq.). The position indicated here is probably in relation to the town diagram: Indra square is placed towards the south-west (see figs. 5 and 6), which corresponds to what has been told before (v. 2) for the palace of '*narapati*' (=*narendra*?).

73. See above 11.22b sq. For the kings' titles see above note 1.

74. *Yodhasenešayor*: they must be of the same rank for their palaces get the same number of storeys. The *seneśa* is probably the *senāpati* and the *yodheśa* may be the *praśāstṛ* (below v. 193 and note 174).

75. The half-verse 83b is more or less same as 27.10a where is described an annexe (*khalūrikā*). Here it is a very simple house with probably one main building only and an unhipped roof (hence without corner rafters). It is meant for ordinary people, while the *rucaka* four main building house (cf. 26.186 sq.) mentioned in the next verses is for the well-to do.

रुचकादिनिवासांश्च युंक्त्या तत्र प्रयोजयेत् ।
अनुक्तं [116]सर्वमत्रैव युक्त्या तद्योजयेत् सुधीः ॥ ८५ ॥
सामान्येनोदिता राज्ञां राजधानी तु पण्डितैः ।

[नरेन्द्रवेश्म]

विशेषेण नरेन्द्राणां वक्ष्ये वेश्म सनातनम् ॥ ८६ ॥

[प्राकारः]

प्राकारो विपुलो [117]दण्डः परिखा द्वित्रिदण्डकैः ।
वृत्तमार्गश्चतुर्दण्डैर्विंशद्दण्डैर्गृहावलिः ॥ ८७ ॥
वेश्यालीलावृतो मार्गस्त्रिचतुर्दण्डमानतः ।
वप्रमार्गस्त्रिदण्डं स्यात् प्राकारं पञ्चहस्तकम् ॥ ८८ ॥
तस्यापि [118]परिखा प्रोक्ता [119]चतुर्दण्डकैर्विस्तृता ।
[120]परिखा परितो मार्गाश्चाष्टयष्टिविशालकाः ॥ ८९ ॥
ततोऽष्टचत्वारिंशद्भिर्विश्वा[121]वलिरथावृता ।
तद्बहिः परितो मार्गाः षट्सप्त[122]धनुरादिकाः ॥ ९० ॥
चतुर्दण्डं ततो [123]वप्रप्राकारं सप्तहस्तकम् ।
दण्डेनैकेन विधृतं नागपूरितबन्धनम् ॥ ९१ ॥
अष्टदण्डादिसूर्यान्तं [124]परिखाविपुलं भवेत् ।
बाह्याभ्यन्तरमार्गं तु प्राकारविपुलं तथा ॥ ९२ ॥
तद्बहिर्दशदण्डेन सीमा सर्वजनालया ।
प्राकारं वा सवासं च [125]परिखाश्च समीरिताः ॥ ९३ ॥
[126]वप्रप्राकारमित्येवं वास्तुविद्भिः प्रशंसितम् ।
पञ्चावरणके [127]शस्तावरणकं द्विचतुष्टयैः ॥ ९४ ॥

116. E : सर्वतन्त्रैव
117. A, E : दण्ड-
118. A, E : परिघा
119. Corr. A, B, E : चतुर्दण्डैक-
120. A, E : परिघा
121. Corr. A, E : पालिरथवृता
122. Corr. A, E : तनुरादिक; B : थनुरादिकम्
123. A, E : विप्र-
124. A, E : परिघा
125. A, E : परिघाश्च
126. Corr. A, B, E : वप्रः
127. A, E · शस्तावरूणा

84b-85a For the members of mixed castes who delight in power and success, residences of the *rucaka*, or similar, type are to be installed, when necessary and according to circumstance.

85b-86a The man of sensible mind proceeds according to the specific circumstances in all cases where there is no prescription. The general rules, according to the learned for a capital intended for a king have been given.[76]

The palace of the narendra[77]

86b The eternal palace fitting for a *narendra* king is now presented.

Enclosure walls

87-88 The (first) enclosure wall is a pole thick and the (corresponding) moat two or three poles wide; there is a four pole wide road and a row of buildings twenty poles wide around (this moat); then comes a four pole road bordered by houses where courtesans frolic and, beyond that again, is a three pole wide boulevard and the (second) enclosure wall, five cubits thick.

89-91 The moat corresponding to this (second wall) is four poles wide and surrounded (?) by roads eight cubits wide;[78] beyond this, on an expanse forty-eight (poles) wide, is a row of various (buildings), beyond, and all around which, are roads, six or seven poles wide or more, as well as a boulevard four poles wide and a (third) wall seven cubits thick; there is a *bandhana* full of snakes a pole farther on.[79]

92-94 The moat is eight to twelve poles wide and there is a road, wide as the wall is thick, along its interior and along its exterior. Ten poles farther on is the boundary of residences for ordinary people or there is a (fourth) enclosure with residences as well as moats;[80] the boulevard

76. *Rājadhānin*: see 10.19 sq.

77. That palace is called *padmaka* (below v. 107c); it seems to comprise two enclosures only, in spite of a lengthy description (vv. 87-94c) of a five enclosure arrangement.

78. It may also be understood that the roads are parallel to the moat and placed between it and the rows of houses.

79. *Bandhana*: it is probably a small moat (for moats full of snakes see below v.159b and *Arthaśāstra* II.3.4).

80. Two possibilities seem to be proposed there: in the first case the palace has three enclosures, and the 'residence of ordinary people' (that is to say the town proper) begins outside the third enclosure (and is probably surrounded by its own walls); in the second case it is a five enclosure palace like the *saubala* type described later (vv. 108 sq.).

अन्तःपरिवृतं [128]युक्तियुक्तं वीक्ष्य निवेशयेत् ॥ ९४½ ॥

[वेश्मविन्यासः]

[129]आत्तविशालायामे [130]पार्श्वांशेंऽशं मुखेऽमुखे नीत्वा[131] ।
शेषे षण्णवभागे त्रिंशतिपञ्चांशब्रह्मवस्तु स्यात् ॥ ९५ ॥
तस्मिन् शतपादयुतं [132]मण्डपमन्तस्तु वेदिकापीठम् ।
अन्तरसं[133]युतमेतत् प्रासादो वा [134]प्रपा ततः परितः ॥ ९६ ॥
पन्था भागस्तेन [135]समादेशखलूरिका परितः ।
द्वारचतुष्टययुक्ता सौष्ठिककोष्ठान्विता तथा शुभदा ॥ ७९ ॥
युक्त्यासनमुदितं तन्मुखदेवांशके तु नवके वा ।
प्रासादादिष्टांशे दक्षिणतो राजकत्वे वा ॥ ९८ ॥
उत्तर[136]दिश्यपि दिष्टं ज्येष्ठयुवत्यालयं तु ततः ।
आर्यपदे [137]निहितं तद्द्वारक[138]हर्म्यं [139]प्रतीच्यां वितनम् ॥ ९९ ॥
शाला वा ह्यभिषेका सर्वविचित्रान्विता सभा तत्र ।
कर्णचतुष्टयके[140]ऽन्तर्दृढपदयुक्ता सभा खलूरियुता ॥ १०० ॥
प्रागुत्तरदिशि सलिलं स्नानं देवालयं [141]तु होमाग्रम् ।
सेनालोकनहर्म्यं कूटं वा प्रागवाग्दिशि यत्तत् ॥ १०१ ॥
पश्चिमदक्षिणकोणे नृत्तकवाद्यादिलीलया च सभा ।

128. Corr. A, E : युक्तियुक्तीतयीक्ष्येनिवेशयेत्; B : युक्तं युक्तितीक्ष्ण्येन कल्पयेत
129. E : आर्त
130. Corr. A, E : पश्चांशेंऽशं; B : पश्चांशेंऽशंमुखैर्मु०
131. E : places नीत्वा at the beginning of next verse which it reads : नीत्वा शेषे षण्णवभागे तद्बाह्यांशं नवांशकं भवति । एतत्रवं नवभागे त्रिंशतिपञ्चांशब्रह्मवस्तु स्यात्
132. E : मण्डपं तस्तु
133. A, E : युतयत्तत्
134. A : प्रवा
135. A, B : समा दश
136. E : दिश्यवि-
137. A (var) : ऽह्निहितं
138. A, E : हर्म्य-
139. Corr. A, B, E : प्रतीच्यवि-
140. A (var), E : ऽन्तर्वृद्धिदृढ०
141. B : omits तु

and the wall are to conform (to the rules laid down) by experts in town planning. When there are five enclosures the (fifth) one is to be eight (cubits thick);[81] the elements within are to be arranged with a view to convenience.

Arrangement of the palace

95-97 Having divided the length and the width chosen (for the central part of the palace) into six and nine parts respectively, one part is reserved in front, one behind and one on (one of) the two sides; there are twenty-five squares on what remains, which are the position of Brahmā, and there is a hundred pillared pavilion there housing the platform and altar,[82] or else, there is a temple there with a pillared area all around it. Beyond, there is a one part wide passage, with an annexe the same width around that; it has four doors and has to have square and elongated outward rooms if it is to be auspicious.[83]

98a This centre (of the palace)[84] is described according to rule but (may also be arranged) with nine squares for the principal god.[85]

98b- (The) royal (dwelling) is in a place selected, south of the temple, and
99a that of the senior queen is to the north.[86]

99b- There is a gateway[87] at the square of Ārya, to the west of which is a
100a canopy or a *śālā* or *sabhā*; these are for consecrations and are provided with all kinds of ornaments.

100b- There is to be a hall with sturdy interior pillars and with annexes

81. Literally "(in an arrangement of) five enclosures, the enclosure is prescribed with two times four"

82. The diagram used for laying out that palace is no indicated (nor are those used for other palaces described in vv. 108 sq. and 130 sq.). It seems that there is a rectangular space of 54 squares (6 × 9) which corresponds to the central part of the palace only: that space is elongated from east to west, thus when reserving one row of squares 'in fṛont' (that is to say on the eastern side), another one 'behind' (west) and one on each 'sides' (north and south), one gets a remaining 35 squares space where is located the central hundred-pillar pavilion.

83. See chapter 26 vv. 114b-115a and ibid. note 74.

84. *Āsana* = *brahmāsana*, that is to say the centre.

85. *Mahādeva*: probably Brahmā who occupies nine squares at the centre of the diagram with 81 squares.

86. See above vv.14-15.

87. *Dvārabarmya*: above note 30.

उत्तरपश्चिमकोणे वासं स्याद् गीतकादिवनितानाम् ॥ १०२ ॥
प्राच्यां दिश्यङ्गणकं दुर्गाया मेरुगोपुरकम् ।
प्रागुत्तरदिशि सलिलं तत्क्रीडाङ्गणं च सभा तत्र ॥ १०३ ॥
ग्रासन[142]पानायतनं कुर्यात् सम्यक् तु लक्षणाभियुतम् ।
तत्प्राग्दक्षिणकोणे मध्याङ्गणकान्विता सभा तत्र ॥ १०४ ॥
रत्नाष्टपदवस्त्रप्रभृतीनां वासमिष्टं स्यात् ।
तत्परदक्षिणकोणे मध्याङ्गणकादिसंयुता च सभा ॥ १०५ ॥
तद्बहिरावृतभागे यत्र स्वभवनानि तत्र वनितानाम् ।
अपरे चारामयुतं वासक्रीडान्वितं तु तत्सजलम् ॥ १०६ ॥
प्रत्युदग्दिशि कोणे [143]सर्वस्त्रैणान्वितं सभावासम् ।
अत्रानुक्तं सर्वं पूर्ववदिष्टं [144]बहिस्त्वयं स्वबहिः ॥ १०७ ॥
एतत्पद्मकमुदितं राज्ञामावासकं मुनिभिः ॥ १०७½ ॥

[सौबलवेश्म]

[प्रथमावरणम्]

गृहीतविपुलायामे स्थानीयांशे तु [145]मध्यमे ।
सकले ब्रह्मणः पीठं वेदिकान्तं तु मण्डपम् ॥ १०८ ॥
दक्षिणे चोत्तरे चैव राजदेवीगृहं भवेत् ।
पश्चिमे नृपतीशस्य मन्दिरं बहुभूमिकम् ॥ १०९ ॥
प्राच्यां दिश्यङ्गणं मध्ये द्वारशोभादिमण्डितम् ।
द्वारस्य पश्चिमे प्राच्यामभिषेकालयं भवेत् ॥ ११० ॥
एतत्पीठपदे न्यासं तस्मिन् सालं तु पूर्ववत् ।

142. E : ०वाना०
143. Corr. A, E : सर्वस्त्रीणान्वितं; B : सर्वस्त्रीणां विणा
144. Corr. A, E : बहिस्त्वयस्त्वबहिः; B : बहिस्त्वयबहिः
145. Corr. A, B, E : मध्यमम्

102 connected to it at each corner (of the central part of the palace); in the north-east corner there is water, baths and the shrine with, in front of it, the (place for) sacrifices;[88] there is a terraced building or a rostrum,[89] for review of the troops, in the south-east corner; a hall for music and dance recitals and other entertainments is in the south-west corner and the dwelling of singers and other performers is in the north-west corner.

103-
107a There is a courtyard and a *merugopura* (consecrated) to Durgā, in the eastern section of the (exterior) enclosure;[90] in the north-east there is water, a place for water sports and a hall; the hall for eating and drinking should be arranged there with all that is necessary; in the south-east corner of that there should be a hall with median courtyard; jewels, gold and rainment are kept there. There is a hall with a median courtyard in the south-west corner and the private apartments of the concubines are around this hall; there is a garden with residences and places for sport and for water; there is a lodging in the form of a hall occupied by women of all sorts.[91]

107b-c Anything not ordained here, as regards the interior as much as the exterior of the palace, is to conform to what has previously been said. This dwelling, meant for kings, is called *padmaka* by the sages.

Saubala Palace (fig. 35)[92]

First enclosure

108- A *sthānīya* diagram (of one hundred and twenty squares) is drawn to

88. The shrine is that of the *iṣṭadevatā* (above v. 40).
89. *Harmya*: see 26.100 and not ad loc.; *kūṭa*: see below *tuṅgakūṭa* (v. 126a).
90. *Merugopura*: no such gateway is described in chapters 23 or 30; it corresponds to the main exterior gateway which in the *saubala* palace is related to a Durgā temple (below v. 123b).
91. See above note 36.
92. This palace is most probably that of the *cakravartin* (cf. v. 109: *nṛpatiśa* and v. 129c: *rājendra*), for those of *narendra* and *adhirāja* are described elsewhere (vv. 86 sq. and 130 sq.). The plan is laid-out according to five concentric diagrams (as for temple surrounding enclosures, see chapter 23): starting from the centre they are the *sakala* (with one square) and the *pīṭha* (9 squares) for the first enclosure, then the *upapīṭha* (25 squares, 2nd enclosure), *sthaṇḍila* (49 squares, 3rd enclosure?), *paramaśāyin* (81 squares, 4th enclosure ?) and *sthānīya* (121 squares, 5th enclosures). However there is no straight indication in relation to the 4th enclosure, while the 3rd and 5th only appear through mention of their gateways (vv. 119b and 123b).

[द्वितीयावरणम्]

उपपीठपदे तस्माद् बाह्ये पूर्वादिषु क्रमात् ॥ १११ ॥
जयन्ते [146]भानुभागे तु भृशभागेऽङ्गणं भवेत् ।
तन्मध्ये द्वारहर्म्यं स्यात् त्रितलादितलान्वितम् ॥ ११२ ॥
[147]अग्नौ महानसं कुर्याद् वितथे मूलकोशकम् ।
तस्मिन् [148]पदांशमाश्रित्य द्वारप्रासादयोगिकम् ॥ ११३ ॥
यमे [149]भृङ्गनृपे चैव पित्रंशे योषितां गृहम् ।
[150]सुगले नृत्तशाला स्याद् वारुणे नृपमन्दिरम् ॥ ११४ ॥
शोषे चान्तःपुरं वायौ वापीक्रीडासमन्वितम् ।
मुख्ये वासं महिष्यास्तु शाला वा मालिका भवेत् ॥ ११५ ॥
सोमभागे तुलाभारं हेमगर्भं तु तत्परे ।
दित्यंशे हेमरत्नानि [151]गन्धागारमिहोच्यते ॥ ११६ ॥
तत्रैव हस्तिशाला स्यादीशे वापी च कूपकम् ।
[152]वचोर्गेहं तु तत्रैव जलयन्त्रं विधीयते ॥ ११७ ॥
तत्र [153]सालं च मार्गं च पूर्ववत् परिकल्पयेत् ।

[तृतीयावरणम्]

स्थण्डिलं तद्बहिर्भागे पर्जन्यांशे महेन्द्रके ॥ ११८ ॥

146. A, E : जानु-
147. Corr. A, B, E : अत्रं महानसे कुर्याद् द्वितले मूल-कोजकम्
148. Corr. A, B, E : पादांश-
149. Corr. A, E : भृङ्गे नृपे; B : भृङ्गे मृपे
151. E : गन्धाङ्गर-
152. Corr. A, B, E : वचो
153. Corr. A, B, E : तालं
150. Corr. A, E : सुभागे; B : सुग्रीवे

111a the length and width chosen (for the palace). The altar of Brahmā (is placed on a single square) in the centre according to the *sakala* diagram; it rests on a platform in a pavilion. The queen's apartments are in the north and the south and the house for the emperor, with several storeys, in the west. There is a courtyard in the east, embellished in the centre by a *dvāraśobhā* gateway.[93] In the (same) eastern section there is a coronation pavilion just west of the gateway. (All) this is to be arranged according to the (nine square) *pīṭha* diagram and the wall of this (first enclosure) is to conform to what has been given above.

Second enclosure

111b-113 The following elements are to be arranged beyond (the first enclosure) in the (twenty-five squares of the) *upapīṭha* diagram starting with those to the east: there is a courtyard on the squares of Jayanta, Bhānu and Bhṛśa with a *dvāraharmya* gateway of at least three storeys; the kitchen should be set up on Agni's square and the family treasure is on the square of Vitatha whilst the square contiguous to that is fit for a *dvāraprāsāda* gateway.[94]

114-115 The women's lodgings are on the squares of Yama, Bhṛṅganṛpa and Pitṛ; the theatre is on Sugala's square and a lodging for the king on Varuṇa's; the purdah quarters[95] are on Śoṣa's square and there is a tank for water sports on Vāyu's, and a house or a *mālikā* for the queen on Mukhya's[96]

116-118a Ritual weighing is carried out on Soma's square and, next to it, the ceremony of the gold embryo is performed.[97] There are gold and jewels on the square of Diti and the perfume store is there, as well as an elephants' stable. There is a tank and a well on Īśa's square and it is said that the latrines and the hydraulic machine are there too. The wall (of this second enclosure) and the road along it are to be established as has been given above.[98]

93. The *dvāraśobhā* corresponds to the first enclosure (24.11). *Madhye*: see above note 30.

94. *Dvāraharmya* and *dvāraprāsāda* are probably used here in a wide meaning as they do not correspond to respectively the fourth and third enclosure (see above note 30). We do not know if the second enclosure has two gateways or if there are two possibilities for the location of a unique one.

95. The *antaḥpura* is in the area where is often located the *saṅkarālaya* (above note 36).

96. *Mālikā*: see chapter 23 note 29.

97. 116a = 128b; about construction intended to *tulābhāra* and *hiraṇyagarbha* see below vv 205b sq.

98. See above vv. 89 sq.

भानुसत्यान्त[154]रिक्षेष्वेवाङ्गणं कारयेत् सुधीः ।
महेन्द्रांशे भवेद् द्वारं चतुष्पञ्चतलान्वितम् ॥ ११९ ॥
तत्रैव शङ्खभेर्यादितौर्यशब्दादिचित्रकम्[155] ।
अनुक्तं पूर्ववत् सर्वं परितः प्रविधीयते ॥ १२० ॥
परमशायिबाह्ये तत्तत्प्राच्यामङ्गणं भवेत् ।

[चतुर्थावरणम्]

जयन्ताद्यन्तरिक्षान्तमङ्गणं कारयेद् भृशम् ॥ १२१ ॥
अनुक्तं पूर्ववत् सर्वं [156]श्येनांशादिक्रमेण च ।

[पञ्चमावरणम्]

स्थानीये तद्बहिर्भागे प्राच्यां दिश्यङ्गणं भवेत् ॥ १२२ ॥
[157]अङ्गणस्य तु विस्तारं दैर्घ्यद्विसप्तभागिकम् ।
[158]द्वारगोपुरसंयुक्तं दुर्गाधामसमन्वितम् ॥ १२३ ॥
महामहानसं तस्य प्राग्दक्षिणगतं भवेत् ।
तत्र कर्मान्तवत्सानां लेखनानां तु कर्मिणाम् ॥ १२४ ॥
दक्षिणे चाष्टभागे तु चैवाङ्गणमहान्तरम् ।
अश्वलीलार्थकं वाऽथ गजलीलार्थकं तु यत् ॥ १२५ ॥
तत्रैव तुङ्गकूटं स्यान्निर्ऋतौ नृपमन्दिरम् ।
खलूरिं तद्बहिर्भागे तद्बहिर्योषितां गृहम् ॥ १२६ ॥
वरुणे [159]नृपवामे स्याद् योषितां सङ्क्रालयम् ।
जलक्रीडा सभा वाऽथ मालिका वासमन्दिरम् ॥ १२७ ॥
वायुभागे तु वापी स्याद् विहाराश्रमभूमिकम् ।

154. Corr. A, E : ०रिक्षा वैवाङ्गणं; B : ०रिक्षेषुवाङ्गणं
155. B : छत्रकम्
156. Corr. A, E : श्यानांशादि; B : ईशांशादि
157. E : अङ्गणस्तु तु
158. B (var) : द्वारं
159. Corr. A, E : नृपवामं; A (var), B : नृपवास

Third enclosure

118b-120 The (forty-nine square) *sthaṇḍila* diagram is to be followed exterior to (this second enclosure). The sage is to establish a courtyard on the squares of Parjanya, Mahendra, Bhānu, Satya and Antarikṣa, and the gateway is to be on the square of Mahendra and is to have four or five storeys;[99] instruments are played there too, such as conches and *bherī* drums. Anything not indicated here is to be arranged all around in accordance with what has already been given.[100]

Fourth enclosure

121-122a Outside (the third enclosure) an eighty-one square *paramaśāyin* diagram must be drawn; on its eastern part there is to be a courtyard occupying the most part of the squares between those of Jayanta and Antarikṣa. All else, beginning from that which is on the square (of the god with the appearance) of an eagle,[101] is to be arranged as has previously been given.

Fifth enclosure

122b-124 A courtyard is to be placed on the squares of the eastern boundary of a (hundred and twenty-one square) *sthānīya* diagram; the width of this courtyard is two sevenths of its length[102] and the exterior gateway is there, as well as the temple of Durgā.[103] The main kitchen is to the south-east of this courtyard where are installed, as well, the scribes and those who work in the administration of the palace.

125-127 A huge closed courtyard occupies eight squares in the south of the diagram and is meant for exercising horses or elephants and there should be a rostrum there too. The king's dwelling is on the square of Nirṛti,[104] there is an annexe in the neighbouring square and, in the next one, the women's house; in Varuṇa's square, to the left (of the) king's (house), there is a *saṅkarālaya* with a hall, or *mālikā*, for water sport and a residential building.[105]

99. See above vv. 75-76a.
100. See vv. 56b sq.
101. *Śyena*: that is to say Agni.
102. Or 'the wide is of two parts and the length of seven'.
103. See above v. 103.
104. One could also translate: 'there is too on the square of Nirrti a rostrum (*tuṅgakūṭa*) which is a dwelling for the king (*nṛpamandira*)'.
105. *Saṅkarālaya*: above note 36.

सोमभागे तुलाभारं हेमगर्भं तु तत्परे ॥ १२८ ॥
ईददेशो [160]शिवावासं युक्त्या तत्र प्रयोजयेत्।
तद्बहिर्नगरं वाऽथ[161]शिबिरं पूर्ववत् क्रमात् ॥ १२९ ॥
एतत्सौबलमित्युक्तं नाम्ना राजेन्द्रमन्दिरम् ॥ १२९$\frac{१}{२}$ ॥

[अधिराजमन्दिरम्]

[162]अधिराज्ञां प्रतिभवनं वक्ष्ये [163]वैशेषकेन संक्षिप्य ।
आत्तविशालायामे तत्रोभयचण्डिते तु [164]मध्यपदे ॥ १३० ॥
ब्रह्मासनमथवास्मिन्नभिषेकार्हसभासु मण्डपकम् ।
तदपरभागे भवनं तेन [165]सहैवेषुसप्तनवनलकम् ॥ १३१ ॥
पृष्ठे तद्द्विकपार्श्वे चाङ्गणयुक्ता खलूरिकांशेन ।
भोजनभोज्यालयका नृपतेर्वाञ्छा[166]वशादबहिः ॥ १३२ ॥
तत्प्रागुत्तरकोणे मज्जनशाला च देवगृहम् ।
पुरतोऽङ्गणमुरुविपुलायामोपेतं नवांशेन ॥ १३३ ॥
प्रागिव तत्र खलूरी कर्तव्या मध्यदेशयुता ।
द्वारं द्वित्रितलाढ्यं तस्मिन् भेरी निधातव्या ॥ १३४ ॥
मण्डपमुखमिह भवनं पार्श्वे पोतस्य पार्श्वकर्तव्या ।
[167][. . .]यद्यदद्वरे प्रयोगिके नृपतेः ॥ १३५ ॥
त्रिद्धिकपार्श्वेऽङ्गणके गोलादीनां [168]विहारस्था ।
प्रागुत्तरदिशि कोणे भवनं स्यान्मूलकोशगृहम् ॥ १३६ ॥

160. A, E : शिवा सर्वं
161. Corr. A, B, E : शिबिकं
162. Corr. A, B, E : अथ राज्ञां
163. Corr. A, E : वैशेकेन; B : वेशेषेन
164. Corr. A, E : मध्यपते; B : मध्यगते
165. A, B : सैहवैपु
166. E : दशबहि
167. gap is not marked in E.
168. Corr. A, B, E : हि हार-

128-129a There is a tank and a place reserved for a garden and a hermitage on Vāyu's.[106] The ritual weighing (is done) on the square of Soma and, next to that, the ritual of the gold embryo.[107] Śiva's dwelling is installed, appropriately enough, on Īśa's square.

129b-c There is a town or a camp outside (this fifth enclosure) which is fortified as has been given above.[108] This emperor's palace is called *saubala*.

The adhirāja palace[109]

130-131a Now I shall give a brief description of the palace fit for *adhirāja*. A (sixty-nine square) diagram is drawn on an area whose width and length are those chosen for the palace; the seat of Brahmā is on its centre square, unless there is a hall there or a beautiful coronation pavilion.[110]

131b-132 The king's house is to the west[111] of that and comprises five, seven or nine storeys; behind and on both sides of (this house) is a one part wide row of annexes, comprising a courtyard. The dining room is to be arranged inside according to the king's pleasure.

133-136a The baths and the shrine are in the north-east corner of this (assembly) and a very wide, very long courtyard occupies nine squares at the east where a row of annexes should be installed (as given above), with a (vacant) space in the centre;[112] the gateway has two or three storeys and the drum is to be placed there. There is a building there (?) with a portico in front and a [. . . *gap* . . .] should be constructed on the side of the site (of this building) (?) and near to the door of the place where the king does his training.[113] There is a place for ball games and other games (?) on two or three sides (of) the courtyard.

106. *Vihāra*: see 26.200-202.
107. 128b = 116a; see below vv. 205b sq.
108. see above v. 1.
109. This palace, called *jayaṅga* (v.158b), is, like the preceding one, laid-out with the help of concentrical diagrams (above note 82); however the outside one only is mentioned (*ubhayacaṇḍita* with 169 squares) and the internal arrangement is given without precise location references.
110. This pavilion is generally placed to the east of Brahmā's squares; what is said here seems to imply that there is no central pavilion (see however above v. 96).
111. See above v. 109b.
112. *Madhyadeśānvitā khalūrī*: see above v. 132a (*aṅgaṇayuktā*).
113. We do not know how big is the gap; however the eastern entrance has already been mentioned and the 'door' dealt with here is to be the southern one, unless it is the eastern entrance of the second enclosure. *Pota*: 'site of a house' according to Monier-Williams sv.

[169]तदपरभागे वस्त्रप्रभृतीनामालयस्थलं कुर्यात् ।
द्वारस्योत्तर[170]पार्श्वे पानीयोष्णोदकालयं कुर्यात् ॥ १३७ ॥
कुर्यात् पचनालयकं सर्वद्रव्यालयं तु तत्रैव ।
द्वारस्य दक्षिणादिशि [171]तत्राधिवासकं कुर्यात् ॥ १३८ ॥
तद्दक्षिणदिशि गन्धप्रभृतीनामालयं कुर्यात् ।
प्राग्दक्षिण[172]गतकोणे [173]भवनं स्यान्मूलकोशगृहम् ॥ १३९ ॥
राक्षसभागे [174]तत्तु पश्चिमभागे द्विपेन्द्रमन्दिरकम् ।
तत्परदक्षिणकोणे शैवस्थानं सरत्नहेमगृहम् ॥ १४० ॥
तत्रत्यगुदक्कोणे दानाध्ययनार्थकालयं कुर्यात् ।
[175]प्रायः प्रयोग [शाला] द्वारं [+ + + शके] तु नीचं तत् ॥ १४१ ॥
[176]द्वारस्योभयपार्श्वे सारद्रव्यालयं तु कूटगृहम् ।
तत्रैव हस्तिशाला सर्वौषधि[177]शस्त्रशाला स्यात् ॥ १४२ ॥
अन्यत्सर्वं [178]नृपतेरिच्छावशतः प्रकर्तव्यम् ॥ १४२$\frac{१}{२}$ ॥
अथ नृपेशगृहं च मुखाङ्गणं परियुतं हि भवेन्मुखमण्डपम् ।
अपि च भोगगृहं तु निवारणं नृपतिवाञ्चतिगृहा [+ + +] [179] ॥ १४३ ॥
तद्दक्षिणतः पार्श्वे द्विःषट्पदके महाङ्गणं [180]दीर्घ्यम् ।

169. B : तत्पर
170. B : भागे
171. A, E : तत्रादि-
172. Corr. A, B, E : तटकोणे
173. E : शैवस्थानं
174. E : तत्तु तत्
175. Corr. A, B, E : प्रायःप्रयोगद्वारं [gap] शते तु नीचं तत्
176. E : द्वारस्योदय
177. E : शालास्त्रशाला स्यात् ।
178. E : नृते [gap] प्रकर्तव्यं
179. Gap in the three texts.
180. Corr. A, B : दिव्यम् ; E : दी [gap] ह्यव

136b-137a A building in which the hereditary treasure is kept should be in the north-east corner[114] and, to the west of that, should be built the edifice in which clothes and things like that are stored.

137b-139a A building with hot water in it (for baths) and (cold water), for drinking, should be built to the north of the gate,[115] and the oven and the general storehouse should be there too; the dressing place is to the south and, to the south of that, is the store for perfumes and things of that kind.[116]

139b-140a The building in the south-east corner is the hereditary treasury;[117] the dwelling of the lord of the earth is on Rākṣasa's square, that is, to the west (of that corner).[118]

140b-141a The (place) dedicated to Śiva[119] and the storeroom for gems and gold is in the south-west corner; a building for alms and for recitations of the Veda should be established in the north-west corner.

141b-142c There is a room where (the king) trains (?) and a small gate on the square of [. . . *gap* . . .];[120] at one side of this gate is a place where objects of value[121] are kept and on the other side there is a tower; there is an elephants' stable there as well as the store for simples and the armoury.[122] Everything else is arranged as the king wishes.

143 The dwelling of the emperor has a court in front of it (however) and should comprise a portico on the front; as far as fittings and defences [. . . *gap* . . .] are concerned, the house should follow the king's wishes.[123]

114. In *saubala* palace, the *mūlakośa* is placed near south-east corner (see v. 113a), as it is said below v. 139b. Half-verse 136a is perhaps to be suppressed.
115. It must be the eastern door (cf. above v. 40a).
116. *Adhivāsaka* could be also a place for preliminary ceremonies; however as it is next to perfumes store, it is better to consider it as a 'dressing room'.
117. See above note 114.
118. We do not know if this is a second place for king's apartments, or a southern extension of those dealt with before (above v. 131b).
119. *Śaivasthāna*: in *saubala* palace, Śiva's temple is placed at the north-east corner (above v. 129a); thus, that edifice located near the south-east corner is perhaps a 'place for Śaiva', that is to say some śaivite *āśrama*.
120. Tentative restitution: see above v.135 where a training place and a door are side by side.
121. *Sāradravya*: perhaps a wrong reading for *sarvadravya* (see vv. 138a, 145b).
122. Cf. *Arthaśāstra* X.1.6 (*kupyāyudhāgāra*).
123. It seems that we have here a misplaced verse from the description of *cakravartin* (here *nṛpeśa*) palace. Verse 144 sq. appear to describe the third(?) enclosure of *adhirāja*'s palace.

तस्मिन् पश्चिमभागे मण्डपमथ मालिका वाऽथ ॥ १४४ ॥
शाला [181]तदुभयपार्श्वेऽप्यभितः स्नानं [182]च मण्डपं च स्यात् ।
अङ्गणकदक्षिणके सर्वद्रव्यालयं तदेव स्यात् ॥ १४५ ॥
[183]वेशनपरिघामिण्ठककूटशालाविचित्रितं पुरतः ।
पुरतो भवनाङ्गणयो[184]र्द्विपार्श्वभागतः परितः ॥ १४६ ॥
[185]अपरो स्त्री[186]वासो वा साङ्गणकं मालिकाभिधा पङ्क्तिः ।
भवनस्योत्तरपार्श्वे तत्र महिष्यालयं तु तत्तुङ्गम्[187] ॥ १४७ ॥
भागं तत्त्रिकपार्श्वं राज्ञां च [188]मालिकापङ्क्ति । ।
तत्रैव कन्यकानां वासं [189]वसुधात्र कुब्जकादीनाम् ॥ १४८ ॥
एकद्वित्रिभिरंशैर्दक्षिणतश्चोत्तरक्रमशः ।
तत्रोद्यानविशालं सालं कुर्यात् तु तत्र बहिरेव ॥ १४९ ॥
तत्रैवोत्तरभागे यत्र युता सम्मता जलक्रीडा ।
तत्र च सलिलावासं [190]स्याद् नृपतेर्दीर्घिका चैव ॥ १५० ॥
अपरे नृपतेश्च गृहं स्त्रीणां स्यादेव सङ्करा शाला ।
प्रागुत्तरदिशि बाह्ये नवस्वेष्टदेव[191]तादिगृहम् ॥ १५१ ॥
तत्राग्रायणशाला [192]पुष्पोद्यानानि कूपं स्यात् ।
प्राच्यां तु महाङ्गणकं त्रिंशद्भागैर्विधातव्यम् ॥ १५२ ॥
समहेन्द्रद्वारं तत् त्रितलं वा गोपुरं चतुःस्थलकम् ।
[193][अग-]जासरस्वती[श्री-]सद्मान्येतानि द्वारदक्षिणतः ॥ १५३ ॥
अभ्यन्तरमुखयुक्तान्ये[194][कद्वित्रयतुर्य] भौमानि ।
तत्प्राचि शङ्खभेरिप्रभृतीनामालयं तु स्यात् ॥ १५४ ॥

181. A (var) : तदुवप-
182. E : च समं स्यात्
183. Corr. A, B : वेशनपरिकमीन्द्रकात्कूटः; E : वेशनपरिकमीर्णककात्कूट-
184. Corr. A, B, E : द्विक
185. B (var) : अपरा
186. Corr. A, B, E : वासा
187. Corr. A, B, E : तत्तुङ्गः
188. A (var) : माग्रहपङ्क्ति; B (var) : गृहमालिकापङ्क्तिः; E : माग्रग्रहपङ्क्तिः
189. B : बासुवासु-
190. E : omits स्याद्
191. Corr. A, B, E : ०ताश्च
192. A (var), E : पुष्पोद्यानादीनि च; B : पुष्पोद्यानं च
193. Corr. A, B : [gap] जासरस्वतिसद्मान्तान्येतानि; E : [gap] जासरस्वतीश्रीसद्मान्तेतन्येतानि
194. Corr. A : द्वित्रयत्रेख-; B : द्वित्रेव-; E : द्वितयत्ररेव-

144-148 There is a large elongated courtyard taking up twelve squares to the south of that; in the western part there is a pavilion or *mālikā* or a house which has baths and a pavilion (?) on either side. The main storehouse is in the southern part of the courtyard; in the east is a gate barred against elephants with a bretesse and a decoration of square and elongated aediculae.[124] To the east and on both sides of the kings' dwelling and of the courtyard, and in the west as well, is the women's residence;[125] it comprises a central courtyard or else is a row of *mālikā*; the queen's residence is on the north side of the palace and is the same height as the palace; on three sides (of the queen's residence) is a row of *mālikā*, one part wide (?), for the king's wives, and the residences of the young girls are there too, along with those of hunchbacks and other servants of the king.[126]

149-151a The garden stretches over one, two or three parts, from south to north, and should be surrounded by a wall. There should be a concealed place there, for water sports, and also the store of water and the tank reserved for the king. There is a residence for the king and a *saṅkaraśālā* for women in the west.[127]

151b-152a The temple of the (king's) chosen deity takes up nine squares on the outside to the north-east;[128] the house where the *āgrayaṇa* is performed, the flower gardens and the wells are there too.

152b-154a A large courtyard occupying thirty squares (of the diagram) is to be established in the east.[129] There is a gateway on the square of Mahendra with three or four storeys. The shrines of [Agajā?], Sarasvatī and [Śrī] are to the south of the gate;[130] they face inwards and have two, three or four storeys.

124. Tentative restitution based upon 10.40b-42a (see note ad loc.).
125. Women's quarters are generally in the north-west corner (see vv. 35b sq., 51 sq., 107, 115); it is probably what is meant here.
126. See above v. 53.
127. See above note 36.
128. Without any reference to a precise diagram, it is difficult to know what is meant by *navasu*.
129. This appears to be the description of the third (and last) enclosure (cf. the use of the word *gopura* in the next sentence).
130. Conjectural restauration; Agajā is a name of Pārvatī; Sarasvatī and Śrī are amongst the deities which protect the fort (10.49b-50). Their shrines which are facing inward (like several annexes of the palace, see above vv. 45b-46) are perhaps leaning to the wall.

तद्दक्षिणतो दभ्रं [195]महानसं सर्वरक्षयुतम् ।
अङ्गणदक्षिणभागे द्वारं स्यादेव द्वित्रितलसहितम् ॥ १५५ ॥
द्वारस्योभयपार्श्वे लेखकयोस्तत् खलूरी स्यात् ।
अङ्गणकोत्तरपार्श्वे कर्तव्या [196]चैव दभ्रका च सभा ॥ १५६ ॥
[197]दक्षिणमुखगतसहिता सर्वविचित्रा मनोहरा तुङ्गा ।
तदपरभागे [198]पूर्वांशे स्थानं तु गीतकादिसभा[199] ॥ १५७ ॥
अन्यत्सर्वं नृपतेरिच्छावशतः प्रकर्तव्यम् ॥ १५७$\frac{1}{2}$ ॥
[200]वेश्मावधौ विहिततुङ्गविशालमूलं
[201]सालं शिलाभिरथ चेष्टकया प्रयोज्यम्[202] ।
तद्बाह्यतः [203]परिखयान्वितमिष्टकाद्यै-
र्युक्तं [204]जयङ्गमिति वेश्म वरं हि नाम्ना ॥ १५८ ॥
आवाहनोद्वाहनतोयकर्दमैर्झषैर्जलूकैरनेकाब्धिसर्पकैः ।
[205]पद्मारिभूकण्टकमत्स्यकच्छपैः कुलीरशङ्खैः [206]परिखा समन्विता ॥ १५९ ॥
[207]वासार्हकालम्बनकूटसंयुता [208]जालैर्लताभिः परिपूर्णपत्रिका ।
[209]अभ्यन्तरप्राप्तनतोन्नतान्विता [210]छिद्रान्विता भित्तिरनेकयन्त्रका[211] ॥ १६० ॥
एवं दुर्गे [212]राजवेश्मानि कुर्याद् बाह्येऽबाह्येऽभ्यन्तरे तत्क्रमेण ।
सर्वे [213]रक्ष्या भूपतीनां जनानां [214]तस्मात् तस्या बाह्यतः षड्बलं तत् ॥ १६१ ॥

195. E : महानसकं
196. Corr. A, B : चैव दृन्काच; E : वेब दभ्रका
197. B (var) : दक्षिणमुखसहिता
198. A, E : पू [gap] शस्तान्तु
199. Corr. A, B, E : सहाः
200. A, E : वेश्मावधू
201. A (var), E : स्यालं
202. E : omits प्योज्यम्
203. Corr. A, B, E : परिघा
204. A, B : + + + मिति
205. E : पद्मरिभ
206. Corr. A, B, E : परिधा
207. Corr. A, E : वासाग्निनालम्बनकुड्य-; B : वासार्ह-
कालम्बनकुड्य
208. A, E : जल०
209. A : अभ्यन्तरप्रार्थ०; E : अभ्यन्तरतः प्रार्थ०
210. A, B : चित्रा
211. A, E : ०कम्
212. A (var), E : राजवेश्मन्य,-
213. Corr. A, B, E : रक्षा
214. A (var), B : तस्मात्तस्माद्

154b-157 The place where conches, drums and other musical instruments are stored is further to the east; the main kitchen is to the south and provided with all sorts of guards;[131] there is a two or three storeyed gateway in the southern part of the courtyard with an office for a scribe on each side;[132] a large hall should be built on the north side of the courtyard, facing south and decorated throughout; it is pleasant and elevated; there is a place to the west and east (of that?) where are the rooms meant for singers and other artists. All else is done according to the king's pleasure.

158 A stone and brick wall is to be built at the boundary of the palace; the width of its base and its height conform (to the rule) and there is a moat along its exterior. This perfect palace, built out of bricks and other materials is called *jayaṅga*.[133]

159 The moat is filled with running water and in it are *kardama*, fish, leeches and numerous water-snakes as well as lotus, dangerous thorny fish, tortoises, crabs and shell fish.[134]

160 There is to be a wall with habitable overhanging turrets; it is covered with intermingled leaves and liana; irregular on its inner face, the wall comprises loopholes and numerous machines.

161 Royal palaces should be constructed thus, fortified without, within and in the middle. All the inhabitants must be protected by the king and there should be troops of six sorts outside the palace.[135]

131. The royal kitchen is to be protected for fear of poisoning (see *Arthaśāstra* I.21.4).

132. Literally: "an office (*khalūrī*) for two scribes".

133. *Jayaṅga* is also the name of a town which comprises a royal palace (10.68).

134. *Āvāhanodvāhanatoya*: literally 'water brought in and brought out'; one could also understand that there are two possibilities: water running in the moat in a natural way and water brought into it through some device (cf. *Arthaśāstra* II.3.4: *toyāntikīrāgantutoya-pūrṇā parikhā*). *Kardama* probably are poisonous bulbs; however that term also means 'mud' and the moat could thus be 'full of mud'.

135. *Bāhye'bāhye'bhyantare*: this may refer to the three enclosures (above v. 22a and 26.21). *Ṣaḍbala*: above note 65.

[नगरभेदाः]

स्थानीयमाहुतं [215]वै परमं यात्रामणिस्तथा विजयः ।
नगरं चतुर्विधं हि प्रोक्तं तज्ज्ञैनरिन्द्राणाम् ॥ १६२ ॥
तत्कुलमूलनृपेशैर्जनपदमध्येऽ [216]भ्रंस्थितस्थानम् ।
सतृणजलोर्वीगर्भं नगरं स्थानीयमिति कथितम् ॥ १६३ ॥
प्रभुमन्त्रो[217]त्साहाख्यैर्युक्तं [218]शक्तित्रयैर्वरावनिपैः ।
तृणभूजलगर्भयुतं [219]नद्यावारादियुक्तं च ॥ १६४ ॥
[220]तन्यान्न जातु रिक्तं चागममित्युच्यते परैर्नगरम् ।
[221]आवन्यापकयुक्तं सतृणं संग्रामयात्रके विहितम् ॥ १६५ ॥
[222]संग्रामं तदभीष्टं [223]विजये [224]युक्त्याणितद्गर्भम् ।
गर्भत्रयैरुपेतं विजयमिति प्रोच्यते प्राज्ञैः ॥ १६६ ॥
महति वेश्मनि वान्वितकार्मुकैर्भवनमत्र विगृह्य ततः परम् ।
परिवृतं सकलं हि यथापुरा भवति शेषमशेष[225]बलार्थदम् ॥ १६७ ॥

215. A(var), E : वैवपरमं
216. B (var) : ऽभृशंस्थि-
217. E : त्साहैर्युक्तं
218. A, B : शक्तित्रय-
219. Corr. A, E : नद्यावारह्ययुक्तं; B : नद्यापावह्ययुक्तं
220. A, E : नन्यात्रजजातुरत्नच्छागम्मत्युच्यते;
221. Corr. A, B, E : आरभ्यापकयुक्तं
222. E : सग्रामं तद्
223. Corr. A, B, E : विजयं
224. Corr. A, E : युक्त्याणितयद् ; B : युक्त्यार्पितं
225. A (var), B (var) : बलार्धम् ; E : बलावर्धम्

Different kinds of town[136]

162 According to specialists in the subject, there are four kinds of town suitable for kings: *sthānīya*, *āhuta* which is perfect, *yātrāmaṇi* and *vijaya*.

163 A town, installed in an elevated place in the middle of the country, by the ancient kings belonging to the family (of the reigning king), is called *sthānīya*; it possesses the (three) basic elements: grass, water and earth.[137]

164-
165a This town, (*āhuta*) which enemies call 'the Inaccessible' has the three powers of the good ruler: power of the king, power of the counsel, power of action; it has too the basic elements: grass, earth, water; girdled by a river or some other protection, it must not be left empty.[138]

165b-
166 A town with earth and water, as well as grass, and which is founded at the moment of the departure of a warlike expedition is called *saṅgrāma*.[139] A town provided with three fundamental elements, (founded) at the moment of a victory and whose essential function is the protection of the frontier, is called *vijaya* by the sages.[140]

167 Even in a big palace it is dangerous if the building containing the bows is taken; a single building being thus captured, what remains will lose strength.[141]

136. Verses 162-66 give definitions for four royal cities; two of them have already been described amongst the town which may shelter a royal palace (*sthānīya*: 10.31b-32a; *vijaya*: ibid. vv. 69-70a). The two others get each two names (*āhuta* or *agama*, and *yātrāmaṇi* or *saṃgrāma*). Pandit N.R. Bhatt has told us that such a set of four cities may well symbolise the king's progress to victory: once he has established his capital at the centre of the kingdom (*sthānīya*), the king builds up impregnable forts (which correspond to *āhuta/agama*), then starts to march against enemy from a camp built for that purpose (*yātrāmaṇi/saṅgrāma*) and thus attains victory (*vijaya*).

137. About the well-known *sthānīya* (alias *sthāniya*) see above chapter 10 note 21.

138. *Āhuta-agama* city must be a fort such as described in 10.36b sq. *Nadyāvārādiyukta*: for places where forts are to be established see 10.36b-39. About the three *śakti,* cf. *Arthaśāstra* VI.2-22, and Kane vol. III, pp. 170 sq.

139. That 'battle' (*saṅgrāma*) or 'jewel of the (war) march' (*yātrāmaṇi*) is a camp (*skandhāvāra*: above 10.35-36a; *Arthaśāstra* X.1.1-17).

140. See above 10.69a-70.

141. Probably a gnomic verse interpolated in the text.

[हस्तिशाला]

[226]त्रिहस्ताद्यर्धहस्तेन वृद्ध्या [227]पञ्चकरान्तका ।
पञ्चैव भक्तयस्ताभिर्हस्तिशाला विधीयते ॥ १६८ ॥
षण्णवेति चतुस्सप्तत्रिपञ्चैरिति कीर्तिताः ।
भक्त्यस्त्रिविधा शाला विस्तारायामतः क्रमात् ॥ १६९ ॥
अल्पत्वे तु महत्त्वे तु यथायोग्यं तथाचरेत् ।
[228]मुखशालैकभक्त्या तु मध्ये विस्तारनिर्गता ॥ १७० ॥
शयनस्थानकं भक्त्या दक्षिणे प्रविधीयते ।
राजादनो मधूकश्च खदिरः खादिरस्तथा ॥ १७१ ॥
तिन्त्रिणी [229]चार्जुनश्चैव स्तम्बकं पिशितः शमी ।
क्षीरिणी पद्मकाद्यास्ते शालास्तम्भा [230]गजस्य च ॥ १७२ ॥
सप्ताष्टनवहस्तोच्चमव[231]गाहं विहाय च ।
विस्तारस्तु [232]विशालात्स्यादवगाहो यथाबलम् ॥ १७३ ॥
शालास्तम्भा इमे प्रोक्ता विटपाभशिखान्विताः[233] ।
[234]सुवृत्तो हस्तिनः [235]स्तम्भस्त्वेकहस्तविशालतः ॥ १७४ ॥
[236]त्रिपादोनार्धहस्तो वा विस्तारं त्रिविधं स्मृतम् ।
[237]चन्द्रभागेऽष्टभागेन [238]हीनाग्रतारकान्वितम् ॥ १७५ ॥
शालाव्यासे तु पञ्चांशं नीत्वा पृष्ठे त्रियंशकम्[239] ।

226. Corr. A : त्रिहस्ताद्यष्टहस्तादि; B : त्रिहस्ताद्यष्टहस्तान्तं; A (var), E : त्रिहस्ताद्यण्डहस्तादि
227. Corr. A, B, E : पञ्चान्तरङ्गिका
228. Corr. A, B, E : मुखशालैश्च
229. Corr. A, B, E : चार्जुनी
230. A, E : गतास्य च
231. Corr. A, E : गाहादुपा [+] या; B : गाहादुपर्ययाथ
232. A, E : विशात्वास्याद्
233. A, B : ०तम्
234. A, E : सुवृत्ते
235. B : स्तम्भासेक-
236. Corr. A, B, E : त्रिपादोच्चार्ध; A (var): त्रिपाद्योच्चार्ध-
237. B (var) : तलभागे
238. Corr. A, B, E : हीनाग्रस्ता
239. B : त्रयंशकम्

Elephant stable[142]

168 (The dimensions of) the elephants' stable are determined with the aid of a unit whose five possible values go from three to five cubits by successive increments of half a cubit.[143]

169- Three types of elephants' stable are distinguished according to their
171a lengths and widths which are, respectively, nine and six units, seven and four or three and five. The choice is to be made according to what is suitable for a large or for a small (palace).[144] The vestibule comprises a median (porch) with a width and projection of one unit; the place where (the animals) sleep is to the south and is one unit wide.

171b- Here are the woods suitable for the pillars (which support) the building
172 and for (that to which) the elephant (is attached):[145] *rājādana, madhūka, khadira, khādira, arjuna, tintriṇi, stambaka, piśira, śamī, kṣīriṇī, padmaka, . . . etc.*

173- The height of the pillars of the building is seven, eight or nine cubits,
174a not counting (their base) which is embedded in the ground; their diameter is related to their size and their sunken part is (calculated) in such a way as to give them solidity; these pillars are to have spikes similar to the branches of a tree.[146]

174b- The pillar (for attaching) the elephant is to be perfectly circular and
175 there are three possibilities for its diameter: one cubit, three quarters of a cubit and half a cubit the diameter is to be reduced by an eighth at the top.

142. *Hastiśālā*: a very similar description is found in *Kāmika* (I.44.1-16). See also *Arthaśāstra* (II.31.2-4), *Gajaśāstra* (T.S.M.S. vol. 76, 1968: pp. 222-26, we refer to verses).

143. *Bhakti* ('unit'): see above chapter 25 note 7. According to *Arthaśāstra* (lc.) the stable measurements are to be calculated from those of the elephant (see next note).

144. Or 'for a large or small (elephant)'.

145. Literally: 'the pillars of the building and for the elephant'; the post for attaching the elephant (*ālāna*) is described below (v. 177a).

146. In order that the elephant does not scratch itself against pillars, endangering the construction.

[240]आपादं षोडशांशो तु वामेऽष्टांशव्यपोहितम्[241] ॥ १७६ ॥
स्थापयेत् तु तदलानान् [242]पूर्वोक्तांश्च समन्वितम् ।
अनुपादार्धमानेन भित्त्युत्सेधो विधीयते ॥ १७७ ॥
तदूर्ध्वे कटकच्छाद्यं [243]घाटनोद्घाटनक्षमम् ।
[244]वितस्तिगोस्तनं पश्चात् स्थापयेद् बहिराननम् ॥ १७८ ॥
[245]कारयेद्धस्तिमानेन फलकप्रस्तरं तलम् ।
शिलाभिर्वेष्टकाभिर्वा प्रस्तरं नैव कारयेत् ॥ १७९ ॥
मूत्रद्वारयुतं लब्धद्वारयुक्त्या क्रमान्वितम् ।
अन्यत्सर्वं यथायुक्ति तथा कुर्याद् विचक्षणः ॥ १८० ॥

[अश्वशाला]

नवाष्टसप्तषट्पञ्चहस्ते पञ्चविसारिणि ।
त्रयभक्त्याद्यैकविंशद्भक्त्यान्तायाममीरितम् ॥ १८१ ॥
चतुर्मुखचतुश्शालाः सप्रग्रीवाश्च [246]शालकाः ।

240. E : अपाषोडशांशे
241. A : ०हतम्
242. B (var) : पूर्वोक्तांश-
243. A : घाटनोद्धाट०
244. Corr. A, B, E : वितस्तिगों०
245. Corr. A, B, E : कारयेद्धस्तमानेन
246. Corr. A, B, E : सालकाः

176-177a Having divided the width of the stable into sixteen parts, five are taken from the back and three from the pillar . . . ? . . . and the stakes for shackling are sunk there, their proportions being as has been given above.[147]

177b-180 The walls rise to half the height of the pillar and there is a straw flap above, which can be opened and closed;[148] a gargoyle projecting towards the exterior should be arranged on the rear.[149] On the ground there should be a wooden floor which has the same dimensions as does the elephant; the ground should not be covered with flagstones or bricks; there is to be a drain for urine, so placed as to be in conformity with the position chosen for the door,[150] and the floor is to have an appropriate slope. The sage arranges everything else according to the specific circumstances.

The horse's stable[151]

181 The five values possible (for the unit of measurement) (pertaining to a stable) are nine, eight, seven, six and five cubits and the length (of the building) may be three to twenty-one units.[152]

147. This probably deals with the position of the attaching post in relation to that of the pillars. According to *Gajaśāstra* (lc. v. 14) that post is placed in the vestibule (*prāggrīva* = *mukhaśālā* [v. 170b] or *pragrīva* [v. 182a]; see chapter 26 note 30). The parallel passage in *Kāmika* (I.44.11-12a) is not clearer:

पञ्चधा तु कृता शाला व्यासे पृष्ठे त्रिभागतः ।
नीत्वायं षोडशांशे तु वामेष्टांशं व्यपोह्य तु ॥
स्थापयेत् कूटमालानं पूर्वोक्तोच्छसमन्वितम् ।

148. Literally: 'Above it must be covered with straw in order that it may be open or close'. According to *Gajaśāstra* (lc. v. 17), a halfway-up wall is built around the elephant's reclining place:

शय्यापर्यन्ततः कुर्यादर्धकुड्यं समन्ततः ॥

149. *Vitastigostana*: literally 'projecting cow-udder'. For the meaning of *vitasti* see above chapter 27 note 35.

150. This seems to refer to the position of sewage outlets in relation to doors (see above chapter 27 note 31). According to *Arthaśāstra* (lc.) there is to be an outlet for dung and another one for urine.

151. Cf. *Kāmika* (I.44.17-27) and *Arthaśāstra* (II.30.4-7).

152. *Bhakti*: above note 143.

दशद्वादशहस्तैर्वा स्तम्भ व्यासं प्रकीर्तितम् ॥ १८२ ॥
त्रिचतुःपञ्चषड्ढस्तैः कुड्योत्सेधं विधीयते ।
अभिन्नानां तु भिन्नानां भित्तिबन्धं यथेष्टतः ॥ १८३ ॥
नेत्रभित्तौ च पृष्ठे च जालकं स्याद् गृहे गृहे ।
गृहान्ते कर्णधारा [248]स्यात्तदर्भा वयोचिताः ॥ १८४ ॥
अयुग्मवंशविस्तीर्णैः[249] फलकैः प्रस्तरं तलम् ।
मूत्रच्छिद्रसमायुक्तं सारदारुमयैर्दृढम् ॥ १८५ ॥
प्रत्येकं तुरगस्थानमेक[250]भक्तिस्ववेशनम् ।
सारदारुमयं कीलं द्विसप्ताङ्गुलदैर्घ्यकम् ॥ १८६ ॥
द्वित्र्यङ्गुलं तु विस्तारं सूचिकाग्रसमन्वितम् ।
पश्चाद् [251]बन्धोऽग्रबन्धे तु योजयेद् दृढखातवत् ॥ १८७ ॥

[नानालयाः]

मयूरवानरादीनामालयं शुकपञ्जरम् ।
[252]चित्रगोयुग्म[253]गोवत्सपानधान्यधनालयम् ॥ १८८ ॥
वस्त्र[254]रत्नायुधद्यूतकर्मान्तावरणालयम् ।
दानभोजनशाला च यागशाला सदक्षिणा ॥ १८९ ॥
दक्षिणं [255]पञ्जरावासं यथास्थानं प्रयोजयेत् ।

248. E : स्यात्तत्तद०
249. Corr. A, B, E : ०र्णाः ।
250. Corr. A, E : भित्ति०; B : भित्तिस्थ
251. B (var) : बन्धे
252. Corr. A, B, E : चित्रं
253. E : गोवत्सखान०
254. B : रत्नालयद्यूत०
255. E : पञ्चरा०

182-184 (A stable) has four main buildings with four facades and each main building has a vestibule.[153] The height (?) of the pillars is ten or twelve cubits;[154] the height of the walls is to be three, four, five or six cubits. The joins between the walls (of the different main buildings) are to be made in a fitting manner, depending upon whether (these buildings) are joined or not joined.[155] There is a latticed window on the facade wall and on the rear of each building; there are *karṇadhāra* at the ends of buildings . . .? . . . must be solid.[156]

185-187 The ground is covered with a wooden floor which rests on an uneven number of joists, has a drain for urine and which is strong because made out of hard wood. Each individual, one unit wide stall has its own entrance. The hitching post, in hard wood, is fourteen digits long and its diameter is two (or) three digits; its (lower) extremity is pointed and is to be solidly driven in, once the shackle has been attached to the *agrabandha*.[157]

Various buildings

188-189 There is a shelter for monkeys, peacocks and other animals as well as a cage for parrots; there are several buildings for pairs of bulls, for the cows and calves, as well as for drink, grain and goods; there are too closed buildings[158] for raiment, jewels, sport and administration; there is a room for charity meals, one for sacrifices and one for (the distribution of) honoraria.

153. *Pragrīva*: see above note 147 and chapter 26 note 30. According to *Arthaśāstra* (II.30.4), the inner court serves as a rolling ground.
154. *Stambhavyāsa* means literally the 'width of the pillar', which meaning is not possible here, hence our rendering by 'height of the pillars'. It would be possible to correct *stambhavyāsa* into *śālāvyāsa* and to see there an alternative to the size given before for the stable ('or the width of the stable may be ten or twelve cubits'); however, the next sentence which deals with the height of the walls may be understandable only if the heights given are in relation with those of pillars, for most probably those walls rise only halfway up (see above vv.177b sq.).
155. *Abhinna, bhinna*: see 27.11-12.
156. *Karṇadhāra*: see also 25.218 and 221; that passage seems to deal with the roofing but we do not understand it.
157. This *agrabandha* ('top fastening') must be a kind of hook or of ring, nailed at the top of hitching post.
158. *Āvaraṇālaya* ('closed building'): it is possible to take *āvaraṇa* as the last term of the enumeration with the meaning of 'guard' ('there are too buildings for raiment,...., administration and guard'); lastly *āvaraṇālaya* may also mean 'building in the enclosure' ('there are too in the enclosures buildings for...').

उद्याने चापि [256]वाःस्थाने स्थानमण्डपमिष्यते ॥ १९० ॥
कूटागारं तु वा वृत्तशाला [257]या वृषभस्य तु ॥ १९०½ ॥

[मन्त्रशालादिविधिः]

उत्तङ्गकुड्या नृपमन्त्रशाला
[258]पूर्वापरायामयुता मनोज्ञा ।
सभा च [259]पादावृतकुड्यहीना-
तिदूरतः प्रेक्षणकर्मयोग्या ॥ १९१ ॥
कूटागारं तु वा तस्मिंस्ततः पश्चिमतो दिशि ।
राज्ञां सिंहासनं युक्त्या प्राङ्मुखं [260]कल्पिते यथा ॥ १९२ ॥
तत्पूर्वदक्षिणे भागे मन्त्रिणां चासनं भवेत् ।
दूतस्य प्रागुदग्भागे [261]प्रशास्तासनमुत्तरे ॥ १९३ ॥
सेनापतेस्तद्दक्षिण्ये सर्वं [262]नालिसमान्तरम् ।
[263]पञ्चबन्धैकाङ्गुलीका मनोज्ञा मन्त्रनालिका[264] ॥ १९४ ॥
[265]मात्रेणैकेन सुषिरा मुकुलाग्रद्वयान्विता ।

[प्रसाधनगृहम्]

व्यसायामे तु पञ्चांशषडंशैकांशद्वयंशकैः ॥ १९५ ॥

256. Corr. A, B, E : वास्थाने
257. Corr. A, B, E : यां
258. A, B : पूर्वापरव्याम-
259. Corr. A, B, E : वा चावृत-
260. B (var) : कल्प्यते
261. Corr. A, B, E : प्रशस्ता०
262. B : ताल-
263. Corr. A, B, E : पञ्चान्देकाङ्ग०
264. A, B : नलिनका
265. Corr. A, B, E : मन्त्रे०

190a-c An aviary is to be installed in a convenient place to the south; it is ordained that the audience pavilion be in a garden in the proximity of a tank; it may also be a rostrum:[159] there is a 'round building' for the bull.[160]

The council chamber, etc.

191- The king's council chamber has elevated walls; it is elongated from
192a east to west and is pleasant. The hall from which parades can be seen from far off, is surrounded by pillars and not by walls. (That last) may also be a rostrum.[161]

192a- The royal throne-of-lions is to be installed in the western section (of
195a the council chamber) in accordance with the rules and in such a way that it faces east; the minister's seat is to the south-east of this throne, that of the envoy to the north-east, that of the *praśāstṛ* to the north and that of the commander-in-chief to the south;[162] all (these seats) are separated (from one another) by intervals which are both equal and narrow.[163] The sceptre must be beautiful and must have six one digit wide knots; it is hollow, one digit thick and has a lotus bud at each end.

159. *Kūṭāgāra*: cf. *tuṅgakūṭa* (above v. 126a).

160. *Vṛttaśālā*: cf. *vṛtta* (above v. 31a). According to *Kāmika* (I.44.30) the inner courtyard of the *gośālā* is to be occupied by the bull.

161. The verse 191 indicates two kinds of edifice where the king may seat: the council chamber which is to be perfectly close for fair of indiscretion (cliché, see L. Sternbach in *India Maior . . . presented to J. Gonda*, Leiden 1972, pp. 200-207), while the other is a widely open hall (*sabhā*) from where the king may see far away (and in which he may be seen from far off!).

162. The title *praśāstṛ* is mentioned in two different contexts in *Arthaśāstra*: first it is given to one amongst the hightest officers of the kingdom (I.12.6 and V. 3.5); Kangle calls him the 'administrator' while, according to Kane (vol. III, p. 112, note 141), he is the 'chief-magistrate'. The title is also given to another(?) officer whom Kangle designates as the 'camp superintendant' (X.1.8 and 17). Both authors agree on the point that the two officers are different ones, the first being too high to be in charge of looking after the camp (which opinion does not appear to us as obvious as to them). The same title appears also in Koneki copper-plates (*Epigraphia Indica*, vol. 31, p. 74 sq.) in a long list of officers of high and low ranks. In *Mayamata* we may note that the seats of the '*praśāstṛ*' and of the *senāpati* are symetrically placed in the council chamber, which put them on the same rank. Besides that, we have already seen that the lodging of the *seneśa* (i.e. probably *senāpati*) and of an military officer called *yodheśa* were of the same size (see above v. 80b and note 74). It is possible that *yodheśa* and *praśāstṛ* both designate one and the same officer: member of the king's council, he is endowed with military responsibilities, that is to say that he corresponds equally to the so-called 'two' *praśāstṛ* of the *Arthaśāstra*.

163. *Nālisamāntara*: literally 'interval of a reed'.

मध्येऽङ्गणं तदावृत्तं स्तनमात्रोच्चभित्तिकम् ।
वृत्तोपलं तु तन्मध्ये प्रागुदग्जलपात्रकम् ॥ १९६ ॥
केशक्षालनपर्यङ्कं तद्दक्षिणगतं भवेत् ।
प्रागुदग्द्वारसंयुक्ता [266]तथा मण्डपमालिका ॥ १९७ ॥
[267]प्रासाधिकासनं मित्रे सुदृशां स्थानमण्डपम् ।
पञ्चादि[268]पञ्चकान्तं वा व्यासं तत्रोजसंख्यया ॥ १९८ ॥
सभामण्डपशालानां सामान्यमिष्टदैर्घ्यकम् ।
पञ्चादशकरव्यासं त्रिसप्तारत्निदर्घ्यकम् ॥ १९९ ॥
सैकद्वादशहस्तान्तं चूल्यन्तादिमनोहरम् ।

[अभिषेकशाला]

शालाभिषेकयोग्या सा कर्तव्या प्रागिवानना ॥ २०० ॥
तदङ्गमध्यमे रङ्गसंयुक्ता च सभा भवेत् ।
मण्डपं दक्षिणे राज्ञां तदुदीच्यां दिशि क्रमात् ॥ २०१ ॥
[269]पट्टाभिषेक[270]संवासं धामं तत्र प्रयोजयेत् ।
पञ्चसप्तनवा[271]रत्निव्यासतारद्विवैदिकम्[272] ॥ २०२ ॥
त्रिचतुष्पञ्चभागं वा वेदिकोदयमीरितम् ।
वेदिकोदयपादोच्चं स्वव्याससममिष्यते ॥ २०३ ॥
अन्तःस्तम्भसमायुक्तं त्यक्तमध्यस्थपादकम् ।
द्विषड्भिरष्टमात्रं तु त्रिष्षडङ्घ्रिविशालकम् ॥ २०४ ॥
एकभक्त्यावृतं तत्र जालं तद्बहिष्प्रभम्[273] ।

[तुलाभारस्थानम्]

तुलाभारार्हकं कूटं मण्डपं वा [274]प्रभा भवेत् ॥ २०५ ॥

266. E : omits तथा
267. B (var) : प्रासादकासनं
268. A, B : पञ्चमान्त; A (var), E : पञ्चपान्तं
269. Corr. A, B, E : पद्मा-
270. E : सावासं
271. B : रत्नि
272. A (var), E : तारस्थिवैदिकम् ; B : तारद्विवेदिकम्
273. E : तद्बहिर्प्रदा
274. B (var) : प्रपा

The bath house

195b-197a The length (of the building) is six parts and its width five and there is a courtyard in the middle, one part (wide) and two long; it is surrounded by a chest-high wall; in the middle of this courtyard is a round stone;[164] to the north-east is a vessel with water and the divan for hair dressing extends from here towards the south.

197b-200a The door of this pillared *mālikā*[165] is to the north-east; the seat of the woman attendant is on the square of Mitra and the women's reception pavilion is there too. Its width (expressed) in an odd number of cubits, goes from five to twenty-five cubits; the length conforms to the common rule for halls, pavilions and houses; when the width is fifteen cubits, the length is twenty-one; (the height of) this pavilion, up to and including the finial, is not more than thirteen cubits.

The coronation building[166]

200b-202a The building for coronations is built to face east; there must be a hall with a canopy at the centre of this building; the royal pavilion is in the south and the room where the coronation takes place is in the north.

202b-205a There is a platform (in the centre) whose width is five, seven or nine cubits and its (length) is double its width and its height a third, a quarter or a fifth of that width. The pillars' height, that of the platform and their dimensions are as is convenient. Inside (the room where the canopy is) there are pillars, though there is not one in the middle; the diameter of these pillars is twelve, sixteenor eighteen digits and, so that the light may penetrate, there is a latticed wall a distance of one unit (from the interior row of pillars).

164. *Vṛttopala*: this is probably the place which seats the personage who is showered with water-jars or in a similar way.

165. *Maṇḍapamālikā*: see above 25.175 (*mālikāmaṇḍapa*).

166. It seems to be an edifice elongated from north to south, the coronation room proper being between two side rooms.

त्रिहस्तं तोरणस्तम्भदैर्घ्यं [275]व्यासं दशाङ्गुलम् ।
नवाष्टसप्तमात्रं वा पृष्ठभागशिखान्वितम् ॥ २०६ ॥
वस्तुमध्ये निधातव्यं दक्षिणोत्तरगं यथा ।
तोरणान्तरमुत्सेधं सममेव विधीयते ॥ २०७ ॥
[276]निर्विष्टविष्टकं मध्यवक्रतुण्डसमन्वितम् ।
[277]पूर्वापरायतं भर्तृतुलान्तादचलं चरेत् ॥ २०८ ॥
तुलान्तरकराराणां महाराजस्य [278]योग्यताम् ।
कीलितं वितलं मध्ये कुण्डलं सारदारुजम् ॥ २०९ ॥
योजयेद् वक्रतुण्डेन यथाबलसमन्वितम् ।
त्यक्त्वा तु [279]पुंमुखात् षण्डादेवं तु फलकासनम् ॥ २१० ॥
[280]तत्समाङ्गमितालम्बिशृङ्खलाबलसंयुतम् ।
[281]बकतुण्डद्वयं द्विद्विभूतं यत्नेन योजयेत् ॥ २११ ॥
[282]वस्तुनश्च चतुर्दिक्षु प्राङ्मुखस्य च तोरणम् ।

275. A, E : वासं
276. Corr. A, B, E : निविष्ट
277. E : पूर्वावरा०
278. B (var) : योग्यकम्
279. Corr. A, B, E : षण्मुखात्
280. Corr. A, B, E : तत्समाङ्गमितालिम्बी
281. A : वक०
282. B : वस्तुनस्तु

Ritual weighing place[167]

205b-207 A kiosk or a pavilion is best for the weighing ritual.[168] The jambs of the frame (which supports the scales) are three cubits high and ten digits in diameter; at the top is a tenon of nine, eight or seven digits. This frame is to be installed in the middle of the building in such a way as to extend from south to north; its height is given as being equal to the distance between its two jambs.

208-210a The crossbeam[169] resting (on these two pillars) has a (hook, the shape of a) curved beak, in the middle; the arm, which extends from east to west, should oscillate without shaking at the ends; there are (chains which look like) spokes[170] at the ends of (the arms of) the scales such as are suitable for a great king. A ring made of hard wood is (fixed) in the middle (of the arm) by a deeply embedded spike; this ring must be fastened to the (hook in the form of a) curved beak.

210b-211 The pans are to be made of planks but the use of male or neuter wood is to be avoided;[171] they have strong chains of the same length and these are to be carefully attached, two by two, to both the (hooks, in the form of) a crow's beak, set at either end of the arm.

167. *Tulābhāra* is, together with *hiraṇyagarbha* (below vv. 216 sq.), placed amongst the 'big gifts' (*mahādāna*). For *tulābhāra* the gift is that of gold (or anything else such as rice, or even straw, as seen in Tamilnad in 1967) of which the weight is equal to that of the donor. In the case of *hiraṇyagarbha*, the donor is to make a gold vat, big enough for him to get into it, in a foetus-like posture. See Kane vol. II, pp. 870 sq., *Matsyapurāṇa* (chapter 275), *Kṛtyakalpataru* (V: *Dānakāṇḍa*, pp. 51 sq. in G.O.S. vol. XCII, 1941). Agamic texts which deal with such topics speak more of the ceremonies than of their architectural setting: e.g. *Kāmika* (II. chapter 91: *Tulābhāra*, and 92: *Hiraṇyagarbha*) or *Suprabheda* (*caryāpāda* chapter 8).

168. *Kūṭa* ('kiosk'): see above 25.203. *Prabhā* is perhaps to be read as *prapā* ('a kiosk or a pavilion or a light building is best . . .').

169. *Viṣṭa*: see above chapter 26 note 103.

170. *Ara*: the chains (*śṛṅkhalā*, below v. 211a) once taut by the weight will look like the spokes of a wheel.

171. See 15.84b-85.

स्तम्भं विष्टं तुलामात्रं कुर्यात् साराङ्घ्रिपैः शुभैः ॥ २१२ ॥
वस्तुमध्यगतं बाह्ये परितस्तत् [283]प्रपा भवेत् ।
तत्समं [284]परितश्चापि तद्बाह्ये योजयेद् बुधः ॥ २१३ ॥
औदुम्बरवटाश्वत्थन्यग्रोधास्तोरणं भवेत् ।
पीतं रक्तं तथा श्वेतं नीलं कुर्याद् ध्वजं क्रमात् ॥ २१४ ॥
[285]तुला समं तत् समुपेत्य भूपतिः[286]
सुखं समास्ताममरेन्द्रदिङ्मुखम् ।
समीक्ष्य राशिं निजहेमसञ्चयं
[287]विराजमानो धनदो यथा भुवि ॥ २१५ ॥

[हिरण्यगर्भस्थानम्]

हेमगर्भयुतं सप्तनव[288]रत्न्यापि भित्तिकम् ।
व्यासेन चतरश्रा सा व्यासतुल्योच्छ्रिता तलात् ॥ २१६ ॥
दशद्वादशमात्रैर्वा स्तम्भव्यासं प्रकीर्तितम् ।
वृत्तो वा चतुरश्रो वा चावगाहेद् यथाबलम् ॥ २१७ ॥
त्रिहस्तावृतभित्तिः स्याद् दण्डोत्सेधं स्ववेदिका ।
स्तम्भाग्रस्थोऽन्तराविष्टद्यष्टद्व्यविभूषिता ॥ २१८ ॥
लुपारूढाग्रविस्तारं समोत्सेधाः प्रशंसिताः ।
सप्तहस्त[289]द्विहस्तादिव्यासोत्सेधेन वेदिका ॥ २१९ ॥
पञ्चहस्तद्विहस्तेन व्यासोत्सेधेन वा भवेत् ।
सभामध्ये [290]निधातव्या तन्मध्ये [291]चावटक्रिया ॥ २२० ॥
बहिर्जालककुड्यं स्यात् तद्बाह्ये च प्रभा भवेत् ।

283. Corr. A, B, E : प्रभा
284. A, E : वरिवश्चापि
285. B(var) : तुलासनं
286. A, E : भूपतेः
287. Corr. A, E : विराजनावर्धनदो; B : विराजतेवर्धनदो
288. Corr. A, B, E : रत्नापि
289. B : द्विहस्तेन
290. Corr. A, B, E : निधातव्यं
291. Corr. A, B, E : वटक्रिया

212-214 (The arches) at the cardinal points of the site, as well as at the eastern entrance (of the building) and the pillars, crossbeam and arm, are all to be made with hard and auspicious wood; there is a portico around the scales, its opening towards the centre of the site, and there is another similar one around it. The arches (at the cardinal points) are to be in woods of, respectively, *udumbara*, *vaṭa*, *aśvattha* and *nyagrodha*, and the corresponding standards are yellow, red, white and blue-black.

215 When the lord of the earth has succeeded in bringing the scales into balance, he, whose face is turned towards the direction of the Indra of gods, attains happiness. Having contemplated the accumulated pile of his own gold he may consider himself as a sovereign equal to Dhanada on earth.

Place for gold embryo ceremony[172]

216-218 The building for the gold embryo is surrounded by a wall nine or eleven (cubits ?) long; it is square and its height, from ground level up,[173] is equal to its width. The diameter of the pillars is ten or twelve digits; their sections are square or circular and they are to be firmly embedded (in the earth). When the wall which closes (the building) is three cubits high, the height of the corresponding base is one pole. (The building) is decorated inside with two series of sixteen crossbeams which are supported on the top of the pillars; they are to be uniform height and the covering above is to be supported by rafters.[175]

219-220 A platform is installed in the middle of the hall; it is seven cubits wide and two cubits high or is five wide and two high; a cavity is to be made at its centre.[176]

172. See above note 167. The building seems here to be a hall (*sabhā*, see v. 220b).

173. *Tala* may also designate the 'base' of the building (cf. 14.40), from which the height would be measured.

174. It appears difficult to consider that *vedikā* as the platform (also called *vedikā*) dealt with below.

175. Crossbeams (*viṣṭa*, chapter 26 note 103) are placed crosswise and make up a ceiling, above which is the timber-roof.

176. The golden vat will be placed in that cavity.

सभा नीव्रसमु[292]त्सेधा विशाला दण्डमानतः ॥ २२१ ॥
त्रयोविंशतिहस्तेन तद्बहिः परिखा भवेत् ।
चतुर्दिक्षु चतुर्द्वारं तोरणं क्षीरपादपैः ॥ २२२ ॥
सोपानं योग्यदेशे तु चतुर्दिशि विधीयते ।
द्वारतुल्योन्नतव्यासं निर्गमद्वारतोरणम् ॥ २२३ ॥
स्तम्भा[293]ग्रतोरणाविष्टकंसादिष्वष्टमङ्गलम् ।
चक्रवर्तिशि[294]खोपेतं द्वारे द्वारे प्रयोजयेत् ॥ २२४ ॥
[295]छत्रकेतुपताकाश्च भेरीश्रीकुम्भदीपिकाः ।
नन्द्यावर्तेन चाष्टौ तु सर्वेषामष्टमङ्गलम् ॥ २२५ ॥
द्वारद्वयोच्छ्रितं शालारक्ष्यवासं यथाबलम् ।
तद्बहिर्जनचारेण बाह्या रक्षा प्रकीर्तिता ॥ २२६ ॥
राजेच्छया [296]कुमार्यास्तद्देव्याः कुल्याविमानकम् ।
मालिकान्ते च [297]भूमौ वा योजनीयं मनोभवम्[298] ॥ २२७ ॥
यत्रोचितं नृपतिचित्तवशाद् विमानं
सारालिभोगभवनं च निवारणं च ।
कुड्यं गजाश्वनिलयं युवतीनिवासं
[299]कर्तव्यमाद्यनिखिलं नगरं च युक्त्या ॥ २२८ ॥

इति मयमते वस्तुशास्त्रे राजवेश्मविधानं नाम
एकोनत्रिंशोऽध्यायः ॥

292. Corr. A, B, E : ०त्सेधो
293. A, E : ०ग्रस्तो
294. A, E : खोपता
295. Corr. (225 = 21.79); A, B, E : चित्रान्वित-पताकाश्च
296. A, E : कुमार्या तद्देव्या
297. A, E : भूमा
298. Corr. A, B, E : ०नीया मनोभवा
299. B : कर्तव्यमेव

221- 223a The exterior wall is latticed and, beyond it, is a lean-to whose height is the same as that of the room and whose width is a pole. Twenty-three cubits farther on there is a fence; there is an arch and a door made of soft wood at each of the cardinal points. The installation of a stairway there, or where convenient, at the four cardinal points, is equally prescribed.

223b- 225 The arch in front of (each of) the doors is the same height and width as the (corresponding) door. The eight propitious objects (are represented) on copper plates or those of other (metals) which cover the part of the arch which is above the pillars;[177] a crest of *cakravartin* (?) is placed at each door.[178] The series of eight propitious objects fitting for all is: parasol, flag, standard, drum, *śrī(-vatsa)*, vase, lamp and the *nandyāvarta*.[179]

226 The lodging of the palace guard is twice as high as the gateway and must be solid; outside the palace the guard is, so it is said, secured by patrols.[180]

227 If the king so desires, an underground apartment (may be built) for the queen and princes, which is to be under the ground at the end of a *mālikā* or where the imagination dictates.[181]

228 As has been said, the palace, treasure and different appurtenances, as well as defences, ramparts, elephant sheds, horse stables and the queen's lodgings, are all to be arranged according to the king's best pleasure; a town should however be constructed taking the circumstances into account.

Thus ends, in the *Mayamata*, treatise on dwelling, the
twenty-ninth chapter : RULES FOR KING'S PALACES.

177. It would be perhaps better to read half-verse 224a as: *stambhāgratoraṇāviṣṭakampādiṣv-aṣṭamaṅgalam* ('the eight propitious objects are on the fillets and other (mouldings) of the crossbeam of the arch which rests on the top of the pillars'); that would eliminate the surprising 'copper-plates ...'. See 21.78-79.

178. Here again *cakravartiśikhā* is perhaps to be corrected into *pañcavaktraśikhā*, *śikhā* being then an equivalent to *śūla* (see 21.78-79).

179. 27.225 = 19.79.

180. *Janacāreṇa*: 'by moving of people'.

181. About such underground apartments see D. Schlinghoff, *'Bhūmigṛha'* in *Journ. Orient. Instit. Baroda*, vol. 17, pp. 345-52.

अथ त्रिंशोऽध्यायः

[द्वारविधानम्[1]]

द्विजनृपवणिजां वा सद्मनां शूद्रकाणा-
मभिमुखविनिवेशद्वारतारं च तुङ्गम् ।
पृथगथ निजभेदं मण्डनं चापि नाम्ना
सुखमनुगतबुद्धिर्वस्तुवाक्यं मुनीनाम् ॥ १ ॥

[द्वारमानानि]

त्रिवितस्तिविशालं स्याद् दैर्घ्यं सप्तवितस्तिकम् ।
विस्तारायामतस्तस्मात् षड्द्वादश[2]कराग्रजैः ॥ २ ॥
वृद्ध्या त्रिपञ्चसैकेषुषड्वितस्त्यन्त[3]कानि हि ।
पञ्चविंशतिमानानि द्वारतारोदयानि हि ॥ ३ ॥
[4]तदाद्यं शयनीयस्य गृहस्य द्वादशैव हि ।
समावृतखलूरीणां तानि चोक्तानि पण्डितैः ॥ ४ ॥
नगरग्रामदुर्गाणां द्वादशोक्तानि वेश्मनाम् ।
विस्तारद्विगुणोत्सेधं षण्मात्रं साधिकं भवेत् ॥ ५ ॥

1. Texts A, B, E, et *Kāmika* I. Chapter 55 (= K.).
2. Corr. (K.) A, B, E : कराग्रजे
3. Corr. A, E : कानिभिः; B : -कानि तु
4. Corr. (K.); A, B, E : तदद्य-

CHAPTER 30

DOORS[1]

1 With success in mind, (I now give) the architectural precepts of the sages concerning the position, width and height of the front door of the houses of brahmins, kings, merchants and śūdra; (I give as well) each of the various types (of gateway) along with its decoration and name.

Dimensions of doors[2]

2-3 A door is to be (at least) three spans wide and seven high; starting with this width and this height and proceeding by successive increments of six digits (for the width) and of twelve (for the height), up to fifteen spans (for the width) and thirty-one (for the height), twenty-five possible values are obtained for the width and the height of doors.[3]

4-5a The first (of these dimensions) is appropriate for the door of a bedroom, the (following) twelve for that of a house and these are those prescribed too, by the sages, for annexes surrounding (a house);[4] lastly,

1. This chapter describes doors (measurements, frame, leaves, etc.) (vv.1-32), then it deals with their auspicious and unauspicious characteristics and with their positions (vv. 33-54), and lastly (vv. 55-end) it presents gateways (already dealt with in chapter 24). References for topics of first and second parts: *Kāmika* (I.55.11-55, numerous verses are also found in *Mayamata*); *Aṃśumadbhedakaśyāpa* (chapters 16 and 17); *Mānasāra* (chapters 38-39); *Īśānaśiva* (kriyā. 31.103-149); *Tantrasamuccaya* (II.36-34, translated and explained in Mallaya 1949, pp. 51-55, 230-244); *Marīcisaṃhitā* (chapter 9 pp. 37-40, see Colas 1986, pp.119-22); *Kāśyapajñānakāṇḍa* (chapter 31 p. 60, see Goudriaan p. 111). Several points inrelation to doors are dealt with elsewhere in *Mayamata*: about measurements and proportions see 19.20-22, 24.78-79a, 27.128-129; about position: 16.50b, 26.26-27, 26.131b-132, 26.199, 27.45 sq., 27.57b.
2. Some treatises specify that the doorframe is included in the given measurements (e.g. *Mānasāra* 39.2).
3. *Karāgraja* = *aṅgula*. According to *Mānasāra* (39.3-4) the height of 'big doors' (*mahādvāra*) is from 3 to 14 spans, while that of 'secondary doors' (*upadvāra*) goes from 2 to 6 spans (see also below vv. 6b-8).
4. *Khalūrī*: see 26 note 118.

नवमात्राधिकं वाथ सर्वेषां समुदीरितम् ।
सषण्मात्र[5]द्वितालं च सत्रिमात्रद्वितालकम् ॥ ६ ॥
[6]द्वितालं क्षुद्रमानं च त्रिविधं परिपठ्यते ।
स्वव्यासद्विगुणोत्सेधं षण्मात्रं वा द्विमात्रकम् ॥ ७ ॥
अधिकं शुभदं चारं विप्रादीनां गृहे मतम् ।
[7]स्तम्भायामाष्टभागे तु षडर्धं द्वारदैर्घ्यकम् ॥ ८ ॥
तदर्धे नन्दभागे तु [8]सार्धाष्टांशा तु तत्ततिः ॥ ८$\frac{१}{२}$ ॥
[9]नीचमध्याद्यपि द्वारं भूमौ भूमौ विधीयते ।
व्यासद्विगुणतुङ्गं तु [10]नेष्टद्वारं नृणां गृहे ॥ ९ ॥
स्तम्भायामाष्ट[11]भागोनं तुङ्गद्वारं सुरालये ।
नन्दपंक्त्यंशहीनं वा विस्तारं स्यात् तदर्धतः ॥ १० ॥
[12][पादपाद] वशाद् भूमौ भूमावत्र विधीयते ।

[योगमानम्]

[13]सपादपादविस्तारः सार्धो वा योग[14]विंस्तरः ॥ ११ ॥
स्तम्भव्याससमो वाऽपि [15]तदर्धबहुलं मतम् ।
त्रिपादं चोत्तराधस्ताद् [16][प्रतीका]न्तस्य वाजनम् ॥ १२ ॥

5. Corr. (K.); A, B, E : द्विभागं
6. A, E : द्वितलं
7. A and B join the second and the fourth *pāda* of 8, omitting the rest.
8. Corr. (K.); A, B, E : षष्ठांशं तु तत [gap] ति
9. Corr. A, B, E : नीचमध्येति; B (var) : नीचमध्यमिति
10. Corr. (K.); A, E : नेष्टतारं; B : नेष्टं तारं
11. Corr.; A, B : भागेन; E : भागेनैतुङ्गं
12. Gap of four syllables in A, B, E; see *Kāmika* (I. 55. 22a) : पादादौ द्विशाद्
13. Corr. (K.) A, B, E : त्रिपादपादविस्तारा
14. Corr. (K.); A, B, E : विस्तरा (विस्तारः is impossible for the metre).
15. Corr. (K.); A, B : तदर्थवलयद्धनम् ; E : तदर्थवलयं धनम्
16. Gap of three syllables in A, B, E.

the twelve (larger) dimensions are suitable for towns, villages, forts and palaces.[5]

5b-6a The height (of a door) is double its width, with the addition of six or nine digits; this is appropriate in all cases.

6b-8a Three possible widths are designated for a small door; two spans and six digits, two spans and three digits or two spans; the height is double the width, increased by six or two digits. Such an entrance is a good omen for a house meant for brahmins or for other people.[6]

8b-9 (In a human dwelling) the height of the door is six and a half ninths the height of the pillars (of the corresponding storey); the width is eight and a half ninths of half the height. A small or medium door is prescribed for each storey; a door whose height is double its width is never appropriate for a human dwelling.

10-11a In a divine dwelling the height of the door is seven eighths, eight ninths or nine tenths that of the pillars (of the corresponding storey) and the width is half the height. It is prescribed that a door be placed on each storey whose dimensions are proportionate to those of the corresponding pillars.

Dimensions of door jambs[7]

11b-12 The width of the door jambs[8] is equal to that of the (corresponding) pillars or to that dimension less a quarter or increased by half; their thickness is half their width; the framework which goes below the lintel and on the top of the elevated sill has a width three quarters that of the jambs.[9]

5. To sum up: bedroom door is three spans wide and seven high; house doors are from three and a half spans to nine wide and from eight to eighteen high; settlements and palace doors are from nine and a half to fifteen wide and from twenty to thirty-one high. There are some discrepancies between those measurements and those given in other chapters.
6. *Cāra* is rarely used with the meaning 'door' (see also below v. 102b).
7. Verses 11b-12 roughly correspond to *Kāmika* I.55.31b-32:

   सपादपादविस्तारसार्धो वा योगविस्तरः ॥
   स्तम्भव्याससमो वापि तदर्धं बहुलं मतम् ।
   त्रिपादं वोत्तराधस्तात् प्रतीकं तत्स्ववाजनम् ॥

8. For *yoga* ('doorjamb') see comment. apud *Tantrasamuccya* II.26 (T. Ganapati Sastri edition); *dvāraśākhābhidhāni dvārayogāni*. *Stambha* and similar terms are also used.
9. Half-verse 12b has been restored on the basis of *Kāmika* (above note 7). The door frame comprises the jambs (preceding note), the lintel (*uttara* = *pataṅga*, *vimalā* . . ., below note 12) and the sill (*pratīka*(?)=*gulpha*, *bhuvaṅga*...,ibid.). Below the lintel, and above the sill as well, is a secondary feature called '*vājana*': that term currently designates horizontal

[कवाटम्]

त्रिचतुष्पञ्चषड्भागे भागेन [17]स्तम्भवैपुले ।
कवाटबहलं प्रोक्तं देवद्विजमहीभृताम् ॥ १३ ॥
द्विकवाटविशेषेण एक एव प्रकीर्तितः ।
सामन्तप्रमुखादीनां द्विकवाटं प्रशस्यते ॥ १४ ॥
सार्धवेदेषुपातलनन्दरुद्रकरान्वितैः[18] ।
उच्चानि तानि तल्पानि वेश्माभ्यन्तरतोदयात्[19] ॥ १५ ॥
[20]गुल्फार्धविमलार्धं तु किञ्चित्तीव्रं यथाबलम् ।
वेश्माभ्यन्तरतल्पोच्चे त्रिचतुष्पञ्चभागिके ॥ १६ ॥
द्वित्रिवेदांशतुङ्गं [21]तत्सरपं पूर्ववर्तिनि ।

17. Corr. A, B, E : वैपुलम्
18. Corr. A, B, E : कयान्विता
19. Corr. A, B, E : तोलीन्द्रः
20. E : गुल्पा०;
21. Corr. A, B, E : तत्सरदपंपूर्ववींति

Door-leaves[10]

13-14 The width of the leaves is a third, a quarter or a fifth the width of the pillars (of the corresponding storey).[11] (The doors) have only one leaf except when for gods, brahmins and kings in which case they have two; two leaves are also prescribed for people such as vassal princes.

15-17a (The heights possible for the leaves are) four and a half cubits, five, seven, nine and eleven cubits; (once one of) these heights has been taken from the interior height of the building, half of what remains is for the lintel and the other half for the elevated still leaving, however, a small amount in excess (for one of those elements) if necessary for the

elements coming above another horizontal but thicker piece, both being indissociable (such as the architrave [*uttara*] and its fascia [*vājana*], see 16.5-7); here that *vājana* appears to be a part of a secondary framework set inside the main one. According to *Mayamata* and *Kāmika* (above note 7), that *vājana* runs only along the lintel and the sill; however according to other texts it is to be found as well along the two jambs; see *Tantrasamuccaya* (2.29-40 = *Śilparatna* 22.3 and 25):

कुर्यात् सर्वसुरेषु शैलवसुनन्दाशांशितेंऽग्र्युच्छ्रये
द्वारोत्सेधमिहैकभागरहितं विस्तीर्णमात्मार्धतः ।
योगौ स्तम्भसमाधिपालदलविस्तीर्णौ स्फुरद्वाजनौ
विस्तारार्धघनौ भुवङ्गमपतङ्गाढ्यौ च मूलाग्रयोः ॥
द्वारोत्सेधनियुक्तशेषचरणोत्सेधे शरांशीकृते
द्व्यंशेनाधरपट्टिकां मितघनां सार्धेन वाङ्कांशिते ।
हीनं वाजनकेन योगविततां शिष्टांशतः पट्टिकाम्
ऊर्ध्वस्थामथ मङ्गलाढ्यफलकां युक्त्योध्वपट्ट्यूर्ध्वतः ॥

10. *Kavāṭa* is often replaced, especially in *Kāmika*, by *talpa* (below vv. 15b, 23a, 24a, 31a, etc.).

11. Some texts say more clearly that the measurement unit should be the module (*daṇḍa*, above 15.28b-29a); see *Īśānaśiva* (kriyā. 31.113a):

दण्डचतुष्षडष्टांशं कवाटफलकाघनम् ।

See also *Kāmika* I.55.35 or *Tantrasamuccaya* 2.31.

युग्मे [22]महत्तरेऽल्पे च दक्षिणस्थे कवाटके ॥ १७ ॥
विपुले चायते तस्मिंस्त्र्यंशे चश्चांशके कृते ।
उपरिष्टादधस्तात् तु पार्श्वयोस्त्र्यंशमंशकम् ॥ १८ ॥
त्यक्त्वा शेषं प्रवेशेन यदावारं तदुच्यते ।
यथाबलं यथाशोभ[23]मयःपट्टैर्दृढीकृतम् ॥ १९ ॥

22. E : महत्तल्पे

23. Corr. A, B, E : ०मधः

solidity.[12] The interior face of a leaf comprises a 'bar' (?) whose height is two thirds or four fifths that of (the leaf) as it has been determined above.[13]

17b-19 When there are two leaves one is larger than the other;[14] the height of the one on the right is divided into five parts and the width into three (which allows for the division of the surface of the leaf into fifteen equal squares); three (lengthwise) squares are reserved above and as many below; a vertical row of three squares is likewise reserved on each side; that which remains (in the middle is the emplacement for) a 'wicket-door'; it is to be strengthened and embellished with iron strap-hinges.[15]

12. *Gulpha* (literally 'ankle') designates the elevated sill (see also *Śilparatna* 22.26, quoted below, or *Vāstuvidyā* 13.26b-30); other names for that sill are the well known *bhuvaṅga* and *ādharapaṭṭikā* ('lower band', see *Tantrasamuccaya*, above note 9); according to the context, *pratīka* may also designate the elevated sill (cf. *Kāmika*, above note 7). *Vimalā* obviously designates the lintel, but we have never found it used with such meaning elsewhere; besides the classical *pataṅga*, that lintel is also called *ūrdhvapaṭṭikā* ('upper band', see *Tantrasamuccaya*, quoted above note 9), or *uttara* ('architrave' which is placed on top of pillars, like the lintel). About proportions of sill and lintel, see *Śilparatna* 22.26:

द्वारोच्चे शेषपादोच्चे द्वादशांशविभाजिते ।
शिरोन्मानं तु सप्तांशं पञ्चांशं गुल्फमिष्यते ॥

13. *Sarapa* ('bar' ?) is a tentative restitution (in place of *saradapam*, impossible metri causae); the literal meaning would be 'which protect movement'(?).
14. In *Śilparatna* (22.43) and *Vāstuvidyā* (14.1), the left-hand doorleaf is the 'mother', and the right-hand one the 'daughter'.
15. *Āvāra*: that 'wicket-door' is pierced through one of the leaves of a big temple or fort door: it is called *aṇidvāra* ('miniature door') in the *Kāmika* (I.55.40b) and *āṇidvāra* in the *Arthaśāstra* (II.3.27; III.8.15). See *Kāmika* I.55.39-41a:

युग्मे महति तल्पे वा दक्षिणस्थकवाटके ।
विस्तारे त्वायते चैव त्र्यंशे पञ्चांशके कृतम् ॥
उपरिष्टात् त्र्यंशं तु त्यक्त्वाधोंऽशं तु पार्श्वयोः ।
तेषां मध्ये नवे द्वारमणिद्वारमिह्येच्यते ॥
यथाबन्धं यथाशोभमयःपट्टैर्दृढीकृतम् ।

मध्ये महत्तरे हीने योग्यव्यासकलान्वितम् ।
त्रिचतुष्पञ्चषण्मात्रं व्यासार्धं द्वित्रियंशकम् ॥ २० ॥
[24]सत्रिपादत्रिभागैश्च सभाजनविकासनम्[25] ।
बहुली दशमात्रा स्याद्धस्तिहस्ताद्विशालि वा ॥ २१ ॥
[26](विकासने) विधातव्यं वेत्रं सामुद्रपाणिवत्[27] ।
अयुग्मफलकं ग्राह्यं मध्यसन्धिविवर्जितम् ॥ २२ ॥
तल्पस्य भेषणी [28][चैव] मध्यं त्यक्त्वा समाहिते ।
कवाटयुगलोपेते यथाबलमभेषणी ॥ २३ ॥
अथ [29]तल्पघनस्यार्धघना द्विगुणविस्तृताः ।
दण्डत्रिपञ्चसप्तैव नवैकादशसंख्यया ॥ २४ ॥
अश्वस्कन्ध[30]नखाभास्तेऽश्वत्थपत्राग्रसन्निभाः[31] ।
स्वस्तिकाभास्तु घटिका मिर्णका वाऽथवा मताः[32] ॥ २५ ॥
श्रीमुखैर्वामदण्डैश्च पिञ्जरीगलकार्गलैः ।

24. Corr. A, B : सत्रिपादत्रिभागैकन; E : सत्रिभाग-त्रिभागैकन
25. Corr. A, B, E : विकासमम्
26. Corr. A, B, E : वितस्तीनां विधातव्यं नेत्रं
27. Corr. A, B, E : यामुद्गपाणिवत्
28. Corr. A, B, E : चैते
29. Corr. A, B, E : तल्पघनस्यान्यघनाद्
30. Corr. A, B, E : नखाहस्ते
31. Corr. A, B, E : ०भा
32. Corr. A, B, E : मता

20-22a The socket's interior diameter is to be determined with proportions which are suitable according to whether (the door) is large, medium or small;[16] it is three, four, five or six digits or is half, two thirds, three quarters or a third the exterior width (of the socket); otherwise the diameter is ten digits or is equal to the width of the hinge pin; the point (of the hinge pin) is placed inside the socket in such a way that the whole thing resembles the articulation of a hip.[17]

22b-23 A leaf is to be composed of an odd number of planks and a join in the middle (of the leaf) is to be avoided. The *bheṣaṇī* (?) of the leaf (of a door that comprises only one), should be so placed as to avoid the middle of this leaf; when there are two leaves there is no *bheṣaṇī* (if it is not essential) to the solidity of the assemblage.[18]

24-25 On the leaf there are three, five, seven, nine or eleven laths whose thickness is half that of the leaf and whose width is double their thickness; their (profil is in the shape of) a horse's shoulder or hoof, of a peepul leaf or of a *svastika*; or they are *ghaṭikā* or *mirṇaka*.[19]

16. *Bhājana* (literally 'vase, vessel'): the 'socket', receives the (hinge pin).

17. The elevated sill (where is the socket) is called 'ankle' (see above note 12). *Hastibasta*: this term when used in relation to stairs designates the 'handrail' (see above chapter 19.7, ibid. note 9); here it is apparently the 'hinge pin' which is placed at the bottom of the doorleaf (doorjamb side): its point (*vetra* ?) is to turn in the socket (a tentative guess would be that it is so shaped as to resemble an elephant trunk, hence its name).

18. *Bheṣaṇī*: this unknown term is replaced by *poṣaṇa* in *Kāmika* (below). If *poṣaṇa* is considered as meaning 'giving support, holding up', it may be a reinforcing piece; however it is not clear why it is to be found on single-leaf doors only. See *Kāmika* (I.55.36-37a):

अयुग्मा फलका ग्राह्या मध्यसन्धिविवर्जिताः ।
तल्पस्य पोषणे द्वे वा बाह्ये वा परिकीर्तितः ॥
मध्यं त्यक्त्वा प्रयोक्तव्या यथाबलसमन्विताः ।

19. *Daṇḍa*: those rather thin and narrow pieces (hence 'laths') are probably applied on the doorleaves in order to reinforce or to decorate them (see also below *kṣudradaṇḍa*, v. 27b). The different expressions used to designate their profile shape are not clear. *Ghaṭikā* does not appear to be the same feature as below ('closing bar', v. 33, see note 29).

क्षेपणैः [33]सन्धिपत्रैश्च गुच्छगैर्वनकैस्तथा ॥ २६ ॥
गुल्मैरन्तर्गतैर्ग्राह्यैर्वालाभैर्मध्यकुण्डलैः ।
विषाणपरिघाक्षुद्रदण्डैर्युक्तं कवाटकम् ॥ २७ ॥
[34]इन्द्रकीलसमोपेतं सर्वचित्रमनोहरम् ।
[35]अथवा सान्यलोहैश्च [36]युक्त्या तत्र दृढीकृतम् ॥ २८ ॥
[37]गुल्फे सन्धे ललाटे च शृङ्गायोमयपत्रकैः ।
बध्नीयात् सर्वयत्नेन यथाशोभं यथाबलम् ॥ २९ ॥
मुकुलानन्तरं पत्रत्रिनेत्रा सूचिकायता ।
योगोदयत्रिभागैकनिखातं वा यथाबलम् ॥ ३० ॥
तल्पतीव्र[38]समा तीव्रद्विगुणं [39]विस्तृतान्विता ।

33. Corr. A, B, E : सर्घ०
34. Corr. A, B, E : इन्द्रनील०
35. A, E : अधवा
36. B : युक्ता
37. Corr. A, B, E : गुल्फै : सन्धर्ललाटैश्च
38. A, B : सना
39. Corr. A, B, E : द्विस्त्रिकान्वितम्

26-27 A leaf[20] is to be provided with 'glory masks', breast-like (ornaments), *piñjarī,* gorges and inside and outside bolts,[21] with plaques (covering) the joins and with (strap-hinges in the shape of) bouquets, branches and bushes;[22] it is to be provided with interior handles, tail-like (ornaments) (?), with a ring in the middle and with protecting bars which are in horn as are the small laths.[23]

28-30a (The door leaf) is provided with a vertical bolt and it is made pleasant by all sorts of ornaments. It may, otherwise be strengthened, conveniently, with pieces made of various metals. Where (the vertical bolt) joins the sill in front, it is to be fixed solidly by horn or iron strips, with care and grace.[24] There is a sharp and elongated *patratrinetrā* between the lotus buds.[25]

30b The sunken part of the jamb is to be a third of its total height or (is to be calculated) so as to be solid.[26]

20. That list is found with numerous variations in several texts: *Tantrasamuccaya* (2.32 = *Śilparatna* 22.95=*Manuṣyālayacandrikā* 7.15, see *nibandhana* commentary quoted in Mallaya 1949, p. 241), *Kāśyapajñānakāṇḍa* (chapter 31 p. 60) and *Parāśara* (? quoted in *Īśānaśiva*, (*kriyā*) chapter 31, between vv. 116a and 116b). It comprises ornaments as well as bolts and the like, without often clear distinction being made between them. A commentary on *Tantrasamuccaya* (apud 2.32, T. Ganapati Sastri edition) is sometimes useful for its elucidation.
21. *Śrīmukha*: these 'glory masks' are better known as *kīrtimukha*; they are in the shape of lion's masks. The 'breast-like ornaments' (*vāmadaṇḍa*) are probably decorative heads of nails. *Piñjarī*: some texts call them *pañjara* ('cage, niche . . .') which term is not clearer. *Galaka*: 'gorge' or any recessed ornaments. *Argala, kṣepaṇa*: according to a commentary of *Tantrasamuccaya* (T. Ganapati Sastri ed.), an *argala* is a closing device placed on the inside face of the doorleaf while a *prakṣepaṇīya* is a similar device but fixed on the outside face of the leaf (अर्गलम्:- कवाटस्यान्तरभागस्थः कवाटस्य विवृत्तिनिरोधक यन्त्रविशेषः, प्रक्षेपणीयः- कवाटस्य बहिर्भागस्थः कवाटविवृत्तिनिरोधको लोहमयो यन्त्रविशेषः) About *argala*, see also below note 28. These bolts which slide horizontally, are different from the *indrakīla* ('vertical bolt', below v. 28) which fasten the doorleaf to the sill.
22. *Sandhipatra*: according to the commentary quoted in note 21, this piece (called *sandhipāla* in *Tantrasamuccaya*) is what we may call the 'rabbet bar'; however the term being used in the plural it is better to see as some kind of lath or plaque protecting the assemblies of the planks which form the doorleaf. About the rabbet-bar see below note 27.
23. *Viṣāṇaparighā*: in v. 29a, horn is said to be used as well as iron for assembly and decoration of the door. *Kṣudradaṇḍa*: they may be same as the *daṇḍa* described above (see note 19).
24. Tentative interpretation: we suppose that the vertical bolt is placed on the outside face of the leaf.
25. *Patratrinetra*: 'three eyed leaf' (?).
26. Thus the jambs are like *nikhātastambha* (see 15.10). See also below v. 54b.

पद्मपत्रविचित्रा सा पट्टाङ्गस्कन्धपट्टिका ॥ ३१ ॥
प्रवेशदक्षिणे तल्पे स्थापितव्या मनोहरा ।
[40]सार्गलं दक्षिणं योगं वामे योगं सतल्पकम् ॥ ३२ ॥

[शुभाशुभद्वाराणि]

विदध्याद्वामहस्तेन तल्पं दक्षिणपाणिना ।
घटिकां रोपयेद् विद्वान् युग्मेऽयुग्मे करेण तु ॥ ३३ ॥
घाटनोद्घाटने तल्पे स्वस्वनादांशपूजिते[41] ।
भेरीसमानशब्दं च हस्तिसिंहस्वरोपमम् ॥ ३४ ॥
[42]वीणावेणुस्वरं चैव शस्तं कन्धरगर्जितम् ।
क्रोशनं कूजनं सर्वमन्यच्चापि विनिन्दितम् ॥ ३५ ॥
अधस्तादुपरिष्टात् तु प्रशस्तं [43]घाटनं समम् ।
[44]सच्छिद्रान्त्यार्गलत्वं च योगार्गलविघट्टनम् ॥ ३६ ॥
बन्धुक्षयकरं शत्रुपीडनोपद्रवं सदा ।
स्वयमेव [45]पिधानं यत् स्वयमपावृतं तु तत्[46] ॥ ३७ ॥
तद्द्वारं बन्धुनाशाय [47]संपदां सापदं पदम् ।
[48]वृक्षकर्णावधिस्थूणकूपविद्धं तथैव च ॥ ३८ ॥
देवायतनविद्धं च [49]वीथिविद्धं तथैव च ।
वल्मीकभस्मविद्धं च सिरामर्मादिविद्धकम् ॥ ३९ ॥
[50]विषनाडीसमानं च [51]फणिनां पदमेव च ।
स्थूलभावावनं रक्षद्वारं [52]तल्लसितं वरैः ॥ ४० ॥

40. A, E : सार्गला
41. Corr. A, B, E : नन्दांशपूजिते
42. B : वेणा
43. B : घाटने
44. E : सच्छिद्रं सार्गलत्वं
45. E : विधानं
46. B : यत्
47. Corr. A, B, E : संपदं संपदां पदम्
48. Corr. A, B, E : वृक्षकर्णावधःस्थूणकूपवृद्धं
49. Corr. A, B, E : विधि
50. A, B : विषणाडी
51. Corr. A, B, E : भणयोः पद्ममेव च
52. E : तत्कुलसितम्

31-32 The rabbet bar is a flat element whose thickness is the same as that of the leaf and which is twice as wide as thick; it is beautiful, being decorated with lotus leaves, and should be fixed on the leaf which is to the right as one enters.[27] The right jamb bears the catch of the lock and the left the leaf.[28]

Auspicious and inauspicious characteristics of doors

33-35 To open, the sage holds the leaf with his leaf hand and lifts the bar with the right;[29] whether the door has two leaves or just one, attention should be paid to the noise it makes when it is opened or closed by hand; if it is like a drum beat, like trumpeting or like roaring or like a note on a *vīṇā* or flute, that is good; on the other hand, if it is like the clearing of a throat, a cry, an inarticulate sound or other noise of that kind, this is not appropriate.

36-38a The opening should be the same above as below. If the interior bolt is smaller than its clasp or if this bolt rubs against the jamb, this always brings about the ruin of the family and attracts the calamity of sorrow inflicted by enemies. The door which opens and closes of itself brings about the ruin of the family and is the cause of the destruction of happiness.

38b- Similarly, (when there is a door whose axis) interferes with a tree, a
40a boundary, a corner, a pillar, a well, a temple, an anthill or a (heap of) ashes, a 'vein' or 'vulnerable point' or something else of that kind, such a door is a river of excrement or a nest of snakes.[30]

40b A door meant to protect (a building) must be solid and massive; that is pleasing to the sages.

27. *Skandhapaṭṭikā*: it is obviously the 'rabbet-bar' which covers the interval between the two doorleaves.
28. *Argala* does not designate here the 'bolt' itself which is placed upon the leaf but the catch into which it is to slide (see above note 21).
29. *Ghaṭikā* is a sanskritized from of Tam. *kaṭikai* ('closing bar').
30. *Marma, sirā*: see above chapter 27 note 14. *Viṣanādī*: in astrology that expression designates very inauspicious conjunctions.

गमनागमने गजोपरिष्टाद् [53]द्विजघातावरणस्पृशा च ।
क्षयदं नृपतेर्हितं तु [54]यत्सपदेऽवनतं विशेषतः ॥ ४१ ॥
फुल्लप्रवेशने भूपः सुचिरं जीवितं ध्रुवम् ।
पराज्याधिपत्यं च क्षीणत्वं [55]नैव याति सः ॥ ४२ ॥

[द्वारस्थानानि]

मध्यद्वारं तु देवानां द्विजानामवनीभृताम् ।
शेषाणामपि सर्वेषामुपमध्यं विधीयते ॥ ४३ ॥
द्वात्रिंशद्देवतांशेषु तेषु माहेन्द्रके पदे ।
राक्षसे पुष्पदन्ते च भल्लाटे च चतुर्ष्वपि ॥ ४४ ॥
तद्दिगीशानमाश्रित्य द्वारं कुर्यात् सुशोभनम् ।
[56]अन्तर्द्वारबहिर्द्वारमेवं युञ्जीत बुद्धिमान् ॥ ४५ ॥
शेषद्वाराणि सर्वाणि सर्वदोषप्रदानि हि ।
[57]ब्रह्मणोऽभिमुखं ब्रह्मापरावृत्तं[58] निषिध्यते ॥ ४६ ॥
किमनेन प्रलापेन द्वारमन्यद् विगर्हितम् ।
विशालं [59]व्यक्ततारं स्याद् व्यत्यस्तं रोगदायि तत् ॥ ४७ ॥
विवृते संवृते कार्ये स्थापिते स्थितिमद् भवेत् ।
उपरिष्टादधस्ताच्च व्यासायामं समं शुभम् ॥ ४८ ॥
अतिदूरे सशब्दत्वमथ धावकधावनम् ।
दोषदं सततं पत्युर्विपदामास्पदं भवेत् ॥ ४९ ॥
जयन्ते वितथे चैव सुग्रीवे मुख्यके पदे ।
जलद्वारं प्रयोक्तव्यं क्रमादन्यद् विवर्जितम् ॥ ५० ॥

53. Corr. A, B, E : द्विजधातावरणास्पृशा च
54. Corr. A, B, E : यात्सपदे
55. Corr. A, B, E : चैव
56. B : अन्तर्द्वारि
57. A, E : ब्राह्मणो
58. A, B : वृत्तिर्
59. E : व्यवतारं

41 A door which causes the death of a brahmin as a result of his being struck by the vault when entering or leaving mounted on an elephant, such a door leads to the death of the king; if this occurs when one is on foot, the result will be the fall of (the king?).

42 The king who goes through a big door, undoubtedly goes towards a long life and towards supremacy over other realms and certainly not towards any decrease (in power).

Position of doors

43 A door (situated on) the median (axis of a building is appropriate for gods, brahmins and kings; for all others it should be to the side of that (median axis).[31]

44-47a Amongst the thirty-two squares (situated on the periphery of the diagram), those of Mahendra, Rākṣasa, Puṣpadanta and Bhallāṭa are the four where a door should be placed, if it is to be auspicious;[32] it should previously have been put under (the protection of) the master of the corresponding direction. It is thus that the sage arranges a door, whether it be interior or exterior, for all other doors bring with them every sort of untoward consequence. It is forbidden (to place a door) opposite the square of Brahmā so that one's back is turned to Brahmā upon leaving.[33] A door is not to be installed according to some fantasy unrelated to what has been said here.

47b-49 The dimension of the width of the door must be fixed and a difference, whether of more or less, brings illness. The door, when open and when closed, must stay in the position in which it has been put. It is auspicious if the dimension of the opening be the same, at the top and at the bottom of the door.[34] If, from afar, (the door sounds) as noisy as a washerman this brings unfortunate consequences and brings misfortune to the master (of the building).

50 The positions of the drains, corresponding (to those indicated above for the doors), are the squares of Jayanta, Vitatha, Sugrīva and Mukhya; all others are to be avoided.[35]

31. See e.g. 16.50b.
32. The diagram is the *paramaśāyika* with eighty-one squares (see fig. 6). For those locations, see 9.57 sq. (towns), 27.45 (houses), 29.76 (palaces).
33. In any case, a door opposite (or facing) to Brahmā's square would be a median door, that is to say an inauspicious one.
34. That is to say that the doorleaves are to be installed in the same vertical plan and are not to be bent out of shape.
35. Above 9.57-60.

पर्जन्ये [60]भृशभागे तु पूष्णि [61]भृङ्गनृपे तथा ।
दौवारिके तु [62]शोषांशे नगे[63]ऽदितिपदे क्रमात् ॥ ५१ ॥
उपद्वारं प्रयोक्तव्यं तत्सुरङ्गमिति स्मृतम् ।
एकद्वितलसंयुक्तं बहुरक्षासमन्वितम् ॥ ५२ ॥
[64][. . .]
पादाधिष्ठानयोर्मानं नीत्वा रोषं यदुन्नतम् ।
तत्तु [65]तत्रोपपीठोच्चे पूर्वोक्तद्वारतुङ्गकम् ॥ ५३ ॥
पुरतो वर्णकं गुह्यं सोपानं तल्पसंयुतम् ।
द्वारगोपुरगम्भीरं गृही योगं निधापयेत् ॥ ५४ ॥
[66]सीमा सालं च सीमान्तं वेश्मादीनामुदीरितम् ।

[गोपुरमानानि]

इदानीं द्वारशोभादिगोपुरान्तं तु विस्तृतम् ॥ ५५ ॥
दैर्घ्यमुत्तुङ्गमानं तु सङ्क्षेपाद् वक्ष्यते क्रमात् ।
[67]पञ्चसप्तत्रित्रिधैकादशत्रयोदशमानतः ॥ ५६ ॥
प्रथमावरणे द्वारशोभाव्यासास्तु पञ्चधा ।
त्रिपञ्चाद्यात्रयोविंशद् द्वारशाला [विशालता] [68] ॥ ५७ ॥
पञ्चविंशत्कराद्यावत्त्रयस्त्रिंशत्करान्तकम्[69] ।
द्वारगोपुरविस्तारं पञ्चैव परिगीयते ॥ ५८ ॥
विंस्तारत्रितयो द्व्यंशं पादमर्धं त्रिपादकम्[70]

60. A, E : भृशमार्गे
61. Corr. A, B, E : भागे नृपे
62. A, E : रोगांशे
63. E : पतेः
64. See translation, note 38.
65. A, E : तन्त्रो०
66. A, E : सीमां
67. 30.56b-58a = 24.13b-15a.
68. Corr. (see 24.14b); A, B, E : करान्तकम्
69. Gap? (see translation, note 40).
70. A, E : द्विपादकम्

51-52 Secondary doors called 'underground passages' are to be established on the squares of Parjanya and Bhṛśa, Pūṣan and Bhṛṅganṛpa, Dauvārika and Śoṣa as well as Nāga and Aditi; these are buildings of one or two storeys provided with numerous defences.[36]

GATEWAYS[37]

Dimensions of the door

[... gap ...]

53 . . . having reserved (out of this total) the height of the level of the pillars and the base, a remainder is obtained which corresponds to the height of the socle and from which the height of the door is taken, as given above.[38]

54-55a In front is a visible or concealed stairway, fitted with a door. The master of the house is to sink the jambs of the door to a depth equal to that (of the foundations) of the *dvāragopura*. It is said that the wall of the exterior enclosure is to mark the boundary of the palace and other buildings.[39]

55b-
56a Now the widths, lengths and heights are given, beginning with those of the *dvāraśobhā* and terminating with those of the (*dvāra*)-*gopura*.

56b-58 The five possible widths for the *dvāraśobhā*, which is on the first enclosure, are five, seven, nine, eleven and thirteen cubits; the width of the *dvāraśālā* goes from fifteen to twenty-three cubits; it is said that the four widths possible for the *dvāragopura* are from twenty-five to thirty-three cubits.[40]

36. *Suruṅga*: these *upadvāra* (see 9.57-60) are probably pierced through the masonry of enclosure walls and thus look like subterranean passages made by burglars or soldiers.

37. See above chapter 24. In spite of the use of similar names, the proportions and descriptions given here do not correspond to that of chapter 24.

38. We do not know the importance of the gap, which is in any case obvious for the verse 53 pertains to a longer presentation of the way to calculate the size of a gateway from that of the main edifice. Cf. *Īśānaśiva* (kriyā. 35.87-88):

द्वारं नियोजयेत् तत्र मूलवस्तु निरीक्ष्य तु ।
पादाधिष्ठानतुङ्गत्वं वेदेष्वृषिभुजङ्गमैः ॥
नन्दपंक्तीशसूर्यांशान्मूलादेकांशहानितः ।
साधिष्ठानाङ्घ्रितुङ्गं स्याच्छेषं स्यादुपपीठकम् ॥

39. These are probably misplaced verses. *Gṛhin*: the master house is never mentioned when dealing with building operations proper. For the sunken doorjambs see above v. 30.

40. Verses 56b-58 = 24.13b-15a and 17a. That is to say that the dimensions which were in chapter 24 those of the *dvāraprāsāda* become here those of the *dvāragopura*, while *dvāraprāsāda* and *dvārabarmya* are omitted. That could be in relation to the fact that palaces (or at least some of them) get three enclosures only (see 26.219 and 22).

तत्समं वाधिकं तेषामायामाः स्युः पृथक् पृथक् ॥ ५९ ॥
उत्तुङ्गं तु तथैवेष्टमथवोन्नतमिष्यते ।
पञ्चांशेभ्यश्च [71]सप्तांशे सप्तांशेभ्यो दशांशके[72] ॥ ६० ॥
स्वव्यासादधिकोत्सेधं[73] पूर्वोक्तानामुदीरितम् ।

[एकतलगोपुरम्]

वक्ष्यते द्वारशोभादिपञ्चधख्यालङ्कृतिक्रिया ॥ ६१ ॥
द्विचतुष्कषडायामं नालीगेहं तदर्धतः ।
शेषं तु भित्तिविष्कम्भं मध्ये द्वारं प्रयोजयेत् ॥ ६२ ॥
त्रिवर्गमण्डपाकारं [74]नाम्ना तच्छ्रीकरं भवेत् ।
तदेव परितो भक्त्या [75]महावारसमन्वितम् ॥ ६३ ॥
संवृतं विवृतं वाऽपि लाङ्गलाकारभित्तिकम् ।
[76]वारोपरिष्टात्सोपानं प्रस्तलस्तुलसंवृतम्[77] ॥ ६४ ॥
सकलं दुस्तकं कोष्ठं काननं मुखपट्टिका ।
मध्यपादसमायुक्तं नासिका मध्यमे भवेत् ॥ ६५ ॥
[78]महावारेऽष्टनासं स्याद् [79]ग्रामे तच्छीतमिष्यते ।

71. B (var) : सप्तांशं
72. B (var) : दशांशकम्
73. A, E : ०त्सेधान्
74. E : नाम्नाभा
75. Corr. A, B, E : महाद्वार
76. Corr. A, B, E : द्वारो०
77. B : संयुतम्
78. Corr. A, B, E : महाद्वारे
79. B, E : गामे

59-61a The corresponding lengths are, respectively, equal to the width, to that width increased by two thirds, by a quarter, a half or by three quarters. The height is as desired, or else the height of (the) above mentioned (gateways) is equal to their width, increased by five sevenths or seven tenths.[41]

Single Storeyed Gateways

61b The appearance and arrangement of the five types of (gateway) are now given, the first being the *dvāraśobhā*.

62-63a The length (of a single storeyed gateway is divided) into two, four or six parts. The median passage (of the *śrīkara* gateway) occupies half the length, and the rest is for the thickness of the walls; the door is to be placed in the middle. (That building), with the shape of a pavilion and with three levels of elevation, is called *śrīkara*.[42]

63b- Or else (the length is divided into four parts) and there is a large, one

41. Cf.24.18b-21a.
42. *Trivargamaṇḍapākāra*: see 25.25.

तदैकककरं कोष्ठं काननं मुखपट्टिका ॥ ६६ ॥
श्रीभद्रमेतदुद्दिष्टं नाम्ना सर्वेषु पूजितम् ।
एकभूमि त्रिधा प्रोक्तं द्वितलं वक्ष्यतेऽधुना ॥ ६७ ॥

[द्वितलगोपुरम्]

[रतिकान्तम्]

चतुष्षड्विस्तृतायामं[80] द्वारतारं विशिष्यते ।
एकत्रि [81]भागिकैर्व्यासायामं [82]नालीगृहं तथा ॥ ६८ ॥
अर्धांशं परितः कुड्यं बहिर्वारमथांशकम् ।
तदर्धं तद्बहिः कुर्यात् त्र्यंशगोपानमञ्चकम् ॥ ६९ ॥
[83]सोपपीठमधिष्ठानं स्तम्भादिपरिमण्डितम् ।
[84]महावारेष्टनास्यङ्गं शिखरं कोष्ठकाकृति ॥ ७० ॥
मुखेऽमुखे महानासा द्विभागविस्तृतान्विताः ।
सभद्रं वा विभद्रं वा भद्रं पादसमन्वितम् ॥ ७१ ॥
प्रादक्षिण्येन सोपानं महावाराधिरोहणम् ।
नाम्नेदं रतिकान्तं स्यात् सर्वेषां रतिवर्धनम् ॥ ७२ ॥

80. Corr. A, B, E : ०याम
81. A : भागिकैवासायामं; B : भागिकैवासावायामम्
82. A : ताली
83. A : सोपानपीठं; B : सोपापपीठं
84. Corr. A, B, E : महावानेऽष्टनास्यङ्गं श्रीकरं कोष्कृताकृति

66a part wide aisle around;[43] this aisle may be open or closed (on the outside) and has ploughshare walls; a stairway rises above the aisle . . .?[44] In front there is a double elongated outward structure with a pediment;[45] (that forepart) has a median pillar and (above) in the centre a niche. There are eight niches on the (exterior wall) of the big aisle. This building, suitable for a village, is called *śīta*.

66b-67 Otherwise, the facade has a single elongated outward structure with a pediment; that building appropriate in every case, is called *śrībhadra*. The three types of single storeyed gateway have been described, here are those with two storeys.

Two Storeyed Gateways

Ratikānta type[46]

68-72 The (two storeyed) gateways are two parts wide and six long. For the *ratikānta* type the central room occupies one part of the width and three of the length; it is surrounded by a wall half a part (thick) and there is a one part wide aisle beyond. There is a pent-ṛoof on the outside prolonging the entablature; it is three parts wide with a projection of one.[47] (This building) has a socle under its base and has, as well, all the levels from that of the pillars; there are eight niches (on the exterior wall of) the aisle. The wagon-roof has a big niche both in front and behind; there may or may not be a forepart and, if there is one, it is a pillared structure; a dextrogyre stairway rises from the aisle. (This building) which increases the pleasure of all, is called *ratikānta*.

43. These 'aisles' (*vāra, alindra,* etc.), which appear often in the following descriptions seem to be internal circulations but it is difficult to see what each of them is more precisely.

44. *Prastalastulasaṃvṛttam*: it is perhaps to be read as '*prastara. . .*', but the meaning would not be clearer.

45. *Sakalaṃ duṣṭakaṃ koṣṭham*: see below (v. 66b) *ekakakaraṃ koṣṭham*; the building being one-storeyed, that *koṣṭha* cannot be an aedicula; it is probably a forepart, but we do not understand why and how it is 'double'.

46. *Ratikānta*: for another gateway with the same name, see 24.89-91a.

47. *Gopānamañcaka* (below v. 89: *gopānaprastara*): see 26.142 (*gopānārūḍhamañca*).

[कान्तविजयम्]

तदेव शिखरं दभ्रचतुर्णासिसमन्वितम् ।
यत् कान्तविजयं नाम्ना सर्वेषां कान्तिवर्धनम् ॥ ७३ ॥

[सुमङ्गलम्]

प्रहीणशिखराकारं हारोपेतं तदेव हि ।
[85]वारे परीतनास्यङ्गमेतन्नाम्ना सुमङ्गलम् ॥ ७४ ॥
एतद् द्वितलकं प्रोक्तं त्रितलं वक्ष्यतेऽधुना ।

[त्रितलगोपुरम्]

[मर्दलम्]

चतुष्षड्विस्तृतायामं द्वारतारं विशिष्यताम्[86] ॥ ७५ ॥
द्वारस्य पार्श्वयो[87]र्वासावंशेनांशेन योजितौ ।
तत्तत्परिवृतं कुड्यमर्धांशेन विधीयते ॥ ७६ ॥
[88]भागेन परितो वारं द्विकं चैवात्र नासिकम् ।
गेहद्वयं [89]ससोपानं हारोपेतमुपर्यपि ॥ ७७ ॥
[90]वास्तलं च तयोर्मध्ये द्वारतारं विधीयते ।
द्वारहर्म्यमिदं नाम्ना मर्दलं राजमन्दिरे[91] ॥ ७८ ॥

85. Corr. A, B, E : द्वारे
86. B : विशिष्यते
87. Corr. A, B, E : ०र्व्यासाव ०
88. Corr. A, B, E : द्वारे न
89. Corr. A, B, E : सगोपानं
90. E : वास्तलक्षं
91. Corr. A, B, E : मन्दिरम्

Kāntavijaya type[48]

73 (Otherwise), if there are four niches, then this is *kāntavijaya* type which increases the beauty of everyone.

Sumaṅgala type

74-75a (Otherwise), if the roof is almost flat, if there is an *hāra*(?)[49] and if there are niches all around the (exterior wall of the) aisle, it is called *sumaṅgala*. Such are the two storeyed gateways and I now present those with three storeys.

Three Storeyed Gateways

Mardala type[50]

75b-78 The dimensions of this gateway are four parts for the length and six for the width. A (square) room, one part wide and surrounded by a wall, half a part wide, must be arranged on both sides of the median passage.[51] There is a one part wide aisle all around, with two niches (on its outside wall). There is a stairway in each of the side rooms and there are recesses upstairs; between the two side parts is a gutter (whose length) is equal to the width of the door proper. This *dvārahármya* is called *mardala* and is suitable for a royal palace.[52]

48. *Kāntavijaya*: for another gateway with the same name, see 24.91b-93.
49. *Prahīnaśikhara*: see chapter 26 note 59. *Hāropetam* is probably to be read *harmyopetam* (see ibid.).
50. *Mardala*: for another gateway with the same name, see 24.120b-123a.
51. About those side-rooms see chapter 24 note 27.
52. *Dvārahármya* often designates the inner gateways of palaces (see 29.30b, 112b).

[मात्रखण्डम्]

षट्पङ्क्तिविस्तृतायामं द्वारतारं विधीयते ।
द्वारस्य पार्श्वयो[92]र्वासमेकैकांशेन योजितम् ॥ ७९ ॥
तत्तत्परिवृतं कुड्यमर्धभागेन सम्मतम् ।
बहिः परिवृतं वारमेकैकांशेन योजयेत् ॥ ८० ॥
जलस्थलि तयोर्मध्ये द्वारतारं विधीयते ।
बहिष्ठात्परितो वारं भागेनैव समन्वितम् ॥ ८१ ॥
[93]मासावृतं महावारं प्रत्येकं चेष्टनासिकम् ।
[94]प्रहीणशिखराकारं हारोपेतमुपर्यपि ॥ ८२ ॥
नासिका [95]बाह्यवारे तु द्विसप्त परिकीर्तिताः[96] ।
द्वारसोपानमार्गं च युक्त्या तत्र प्रयोजयेत् ॥ ८३ ॥
मात्रखण्डमिदं नाम्ना राज्ञामेतज्जयावहम् ।

[श्रीनिकेतनम्]

व्यासायामे दशाष्टांशे द्वारतारं विशिष्यताम् ॥ ८४ ॥
नालीगृहं द्विभागेन [97]गृहपिण्डिस्तदंशके ।
अलिन्द्रमर्धभागेन परितोऽन्धारमंशकम्[98] ॥ ८५ ॥
अंशेन परितोऽलिन्द्रं हारं भागेन योजयेत् ।
द्विभागं कूटविस्तारं शालायामं षडंशकम् ॥ ८६ ॥
विस्तारे चतुरंशेन कोष्ठकायाममिष्यते ।
हारा भागेन कर्तव्या चूलहर्म्यसमन्विता ॥ ८७ ॥
जलस्थलं तदेवाहुः कूटशालान्तरेऽपि वा ।
एवमादितलं प्रोक्तं द्वितले भागमुच्यते ॥ ८८ ॥

92. Corr. A, B, E : ०वर्यास०
93. Corr. A, B, E : व्यासावृतं महांशारम्
94. E : प्रिहिणि
95. A, B : बाह्यपादे
96. Corr. A, B, E : ०तम्
97. 87a/2 and b/1 are missing in A and B.
98. E : धरकांशकम्

Mātrakhaṇḍa type[53]

79-84a The dimensions of this gateway are six parts for the width and ten for the length. On each side of the door there is a (square) room, one part wide; both these rooms are surrounded by a half part thick wall and by a one part wide aisle; in between these two rooms is a gutter with a width equal to that of the median passage.[54] There is a one part wide gallery around the whole assembly; the (wall of the) aisle which surrounds the building has the commensurate number of niches in each case. The roof is almost flat, and there is an *hāra* (?) above;[55] there are fourteen niches on the exterior (wall of the) aisle. The door, the stairway and the median passage[56] are to be arranged as suitable for this gateway called *mātrakhaṇḍa* which brings victory to the king.

Śrīniketana type

84b-88 The dimensions of this gateway are eight parts for the width and ten for the length. The median passage is two parts wide and the wall around it one; next there is a half part wide aisle with a one part wide gallery all around; outside is (another) aisle, one part wide. The exterior wall is one part wide. The square outward structures are two parts wide and the elongated ones are six parts long (on the long sides of the building) and four on its shorter ones. The recesses (between them) are one part wide and provided with *cūlaharmya*.[57] It is also said that there should be a gutter between the square and the elongated structures. The ground proportions have been indicated; now here are those for the second storey.

53. *Mātrakhaṇḍa*: for another gateway with the same name, see 24.123b-126.
54. That gutter must be above the rooms.
55. *Prahīnaśikharākāraṃ hāropetam*: see above note 49 chapter 26 note 59.
56. *Mārga*: see chapter 24 note 16.
57. *Cūlaharmya*: see chapter 26 note 85.

पूर्ववन्नालिगेहं च [99]गृहपिण्डिमलिन्द्रकम् ।
अर्धेन परितः पिण्डिगोपानप्रस्तरान्वितम् ॥ ८९ ॥
उपरिष्टान्महावारमष्टनासिसमन्वितम् ।
शिखरं [100]कोष्ठकाकारमायामार्धेनं विस्तरम् ॥ ९० ॥
मुखेऽमुखे महानासि [101]द्विभागविस्तृतान्वितम् ।
उपर्युपरि वेशं च युक्त्या मध्याङ्घ्रिसंयुतम् ॥ ९१ ॥
प्रादक्षिण्येन सोपानमुपर्युपरि योजयेत् ।
सोपपीठमधिष्ठानं स्तम्भादिपरिमण्डितम् ॥ ९२ ॥
ऊहप्रत्यूहसंयुक्तं नाम्नेदं श्रीनिकेतनम् ।
त्रितलं त्रिविधं प्रोक्तं शुद्ध[102]मिश्रतयान्वितम् ॥ ९३ ॥
नानावातायनोपेतमन्तस्सालेषु सम्मतम् ।
अधुना सप्तभौमादि [103]चतुर्भूमान्तमिष्यते ॥ ९४ ॥

[सप्ततलगोपुरम्]

[भद्रकल्याणम्]

द्विसप्ताष्टांशके व्यासाद् [104]द्वारतारं विशिष्यताम् ।
नालिगेहं द्विषड्भागं व्यासायामसभित्तिकम् ॥ ९५ ॥
परितो द्व्यंशमानेनालीन्द्रं कुर्याच्चतुष्टयम् ।
हाराचतुष्टयं कुर्यादर्धांशेन समन्ततः ॥ ९६ ॥
तद्बहिस्त्वेकभागेन परितोऽलिन्द्रमिष्यते ।
हारभागं तु भागेन गृहपिण्डिस्तदर्धतः[105] ॥ ९७ ॥
हारभागेन कर्तव्यं पार्श्वयोः पञ्जरस्य तु ।
सप्रत्यङ्गसहामूलं [106]भूमौ भूमावुपर्यपि ॥ ९८ ॥
त्रितले खण्डहर्म्यादिमण्डितं वाःस्थलान्वितम् ।

99. A, B, E : गृहपिण्डिहरिद्रकम्
100. B : कोष्ठकाकायमायमार्धेन
101. Corr. A, B, E : वि-
102. E : मिश्रकया-
103. B : चतुर्भौमा-
104. Corr. A, B, E : द्वारे द्वारं
105. Corr. A, B, E : तदर्धता
106. A, E : भूमाभूमामु॰

89-91a The median passage and the wall which surrounds it are as above and there is a pent-roof all around which extends the entablature by half a part. There is to be a big aisle above with eight niches (on its outside wall). The length of the sloping wagon-roof is double its width and there is a big two part wide niche in front and behind.

91b-93a An entrance with a median pillar is to be arranged, as convenient, on each of the upper storeys; there is a dextrogyre stairway leading to each storey. The base is supported by a socle and (this building) comprises all levels from that of the pillars upwards. It is provided with principal and secondary elements and is called *śrīniketana*.

93b-94a The three types of three storeyed gateway have been described; they are to be built with one or several materials;[58] they have various types of windows and are suitable for the inner enclosure.

94b Now the gateways with seven, (six, five or) four storeys are given.

Seven Storeyed Gateways

Bhadrakalyāṇa type

95-98a The dimensions of this gateway are fourteen parts for the width and sixteen for the length. The median passage is two parts wide and six long, including the wall which surrounds it. Four two parts wide aisles should be arranged around it with four half part wide walls (?); beyond that is (another) surrounding gallery one part wide and then a wall (?) of one part, and the exterior wall, which is half as wide and which borders the niche (shaped entrance).[59]

98b- At the bottom of each upper storey is a stereobate.[60] On the

58. *Śuddha, miśra*: see 15.79b-80.

59. *Pañjara*: see above chapter 19 note 28. The arrangement of the numerous concentrical aisles and walls is absolutely not clear.

60. See below v. 119.

उपर्युपरि च [107]ग्रीवे महावारचतुष्टयम् ॥ ९९ ॥
उपर्युपरि युक्त्याङ्घ्रिं योजयेद् [108]द्वारमध्यमे ।
अयुग्मस्थूपिकोपेतशिरसाम्याङ्गपट्टिका ॥ १०० ॥
[109]तोरणैर्जालकैः क्षुद्रनीडैः सम्यग् विचित्रितम् ।
तले तले महावारे युक्त्या नास्यङ्गसंयुतम् ॥ १०१ ॥
द्वारस्योभयपार्श्वे तु कूटशालान्तरे ततः ।
उपपीठादिरोहार्थं सोपानं चारमिष्यते ॥ १०२ ॥
सोपनाङ्गणकूटस्य त्रिखण्डं शृङ्गमण्डलम् ।
उपर्युपरि सोपानं युक्त्या तत्र प्रयोजयेत् ॥ १०३ ॥
भद्रकल्याणमित्युक्तं नाम्नेदं द्वारगोपुरम् ।

[सुभद्रम्]

तदेव शिखरे मध्ये नासिका पार्श्वयोर्द्वयोः ॥ १०४ ॥
मुखेऽमुखे तु नास्यङ्गयुक्तं तस्य सुभद्रकम् ।

[भद्रसुन्दरम्]

द्व्यंशं वारितलं [110]गर्भगेहे तत्पार्श्वयोर्द्वयोः ॥ १०५ ॥
द्विभागं चतुरश्राभं चतुर्नास्यङ्गसौष्ठिकम् ।
भद्रसुन्दरमित्युक्तं नाम्ना तत्तत एव हि[111] ॥ १०६ ॥
द्विरष्टद्विनवांशेन व्यासे [112]पार्श्वे नियोजयेत् ।
स्वव्यासांशं चतुर्भागेऽप्यधिकं स्यात्तदायतम् ॥ १०७ ॥
शेषं युक्त्या प्रकर्तव्यं शुद्धमिश्रतयान्वितम् ।

[षट्तलगोपुरम्]

एवं सप्ततलं [113]ज्ञात्वा नाम्ना तत् त्रिविधं भवेत् ॥ १०८ ॥
तदेवाधःस्थलं त्यक्त्वा षट्तलं [114]यत्क्रमेण तु ।
सुबलं सुकुमारं च सुन्दरं चेति कीर्तितम् ॥ १०९ ॥

107. Corr. A, B, E : ग्रीवा
108. Corr. A, B, E : द्वारमप्युभे
109. Corr. A, B, E : तोरणे जालकं
110. Corr. A, B, E : गर्भं गेहं
111. Corr. A, B, E : तत्ततमेव हि
112. A, E : पार्श्वेन यो०
113. B (var) : ज्ञेयं
114. B (var) : तत्

100 third storey there is a decoration of engaged structures and other elements of the same kind, as well as gutters. There should be four big aisles on each (upper) storey as well as in the attic. A pillar is arranged befittingly in the middle of the door of each upper storey. There is a ridge[61] at the summit of the roof with an odd number of finials.

101-104a The decoration is complete with arcatures, latticed windows and small false dormer windows. The niches on each storey are to be arranged as convenient on the (exterior wall of the) aisle: there is one on each side of the door and between the square and elongated aediculae. It is fitting that a working stairway be set up for climbing the socle; the stairway, which goes from the gallery to the level of the aediculae, has three flights of stairs or is a spiral staircase going from storey to storey.[62] This *dvāragopura* is called *bhadrakalyāṇa*.

Subhadra type

104b-105a It may also have niches in the middle and on the sides of the roof and it is because there are niches in front and behind that this type is called *subhadra*.[63]

Bhadrasundara type

105b-108a Above the central passage is a gutter with a square two part wide aedicula on each side and with four false dormer windows. This is said to be *bhadrasundara* type and it is added that, its width being sixteen parts and (its length) eighteen, (elements) arranged on the length are a quarter longer than those on the width. The rest is to be adapted to circumstance; one or several materials may be used.[64]

Six Storeyed Gateways

108b-109 Thus, given the seven storeyed gateways of which three types exist, the six storeyed gateways called *subala*, *sukumāra* and *sundara* are the result of the omission of the lower storey.[65]

61. *Śirasāmyānapaṭṭikā*: 'an elongated flat piece equal to the roof'.
62. See 21.86b sq. (*śṛṅgamaṇḍala* = *śaṅkhamaṇḍala*).
63. The niches are projecting, hence the building is *subhadra*, that is to say 'with beautiful projections'.
64. Above note 58.
65. This way is quite similar to that used for describing temples with six, seven . . . storeys, even if it is reversed (see chapter 22 note 20).

[पञ्चतलगोपुरम्]

द्विसप्तविस्तारायामे द्वारतारं विशिष्यताम्[115] ।
गृहपिण्डिं च गेहं च पुर्ववत् परिकल्पयेत् ॥ ११० ॥
हारालिन्द्रं तु [116]पञ्चार्धार्धांशेन परितः क्रमात् ।
[117]अलीन्द्रं बाह्यभित्तिं च भागेनांशेन योजयेत् ॥ १११ ॥
अङ्गणे [118]सौष्ठिकद्व्यंशं शालायामं षडंशकम् ।
जलस्थलं त्रिभागेन कूटशालान्तरे विदुः ॥ ११२ ॥
विस्तारे [119]वाःस्थलं द्व्यंशं महावारत्रयान्वितम् ।
शेषं पूर्ववदुद्दिष्टं पञ्चभूमं यथाक्रमम् ॥ ११३ ॥
श्रीच्छन्दं श्रीविशालं च विजयं चेति कीर्तितम् ।
नाम्नेदं त्रिविधं प्रोक्तं नानावयवशोभितम् ॥ ११४ ॥

[चतुस्तलगोपुरम्]

तदेव [120]व्यासव्यायामे द्व्यंशेन परिवर्जिते[121] ।
महावारद्वयोपेतं कूटकोष्ठं च पूर्ववत् ॥ ११५ ॥
ललितं चैव कल्याणं कोमलं च त्रिधा मतम् ।
नाम्ना चतुस्तलं चैव ग्रामादीनां च वेश्मनाम् ॥ ११६ ॥

115. B (var) : विशिष्यते
116. B : पञ्चांशमर्धांशं
117. E : omits 111b
118. A, E : साष्टिक-; B : साष्टके चांशे
119. Corr. A, B, E : वास्थलं
120. Corr. A, B, E : व्यासं
121. Corr. A, B, E : ०तम्

Five Storeyed Gateways

110-114 The dimensions of the gateway are fourteen parts for the length, as for the width; the central room, the wall which surrounds it, the aisle and the external wall, should be arranged as in the previous case and their widths are, respectively, five, one half, one half and one part. The exterior aisle and its wall each make up one part of the width. Above that aisle[66] are two part wide square aediculae and elongated six part ones; it is stated that there is a gutter between these two aediculae and that its width is two parts. There are three aisles and the remainder is as above for the five storeyed gateways called *śrīcchanda*, *śrīviśāla*[67] and *vijaya*; all three types are decorated with various ornaments.

Four Storeyed Gateways

115-116 If two parts of the length are subtracted, however, and if there are only two aisles, square and elongated aediculae being as above, this gives three types of four storeyed gateway named *lalita*, *kalyāṇa* and *komala* which are suitable for settlements such as villages and for palaces too.

66. *Aṅgaṇa*: used as a synonym to *alindra*, as often in chapter 26.
67. The *śrīviśāla* gateway described in chapter 24 (v. 127) is a cruciform building.

[सामान्यविधिः]

त्रिद्व्येकालीन्द्रयुक्तं वा सप्तभौमादिषु त्रिषु ।
शेषं कुड्ये प्रयोक्तव्यं त्रित्रिकैरपि कारयेत् ॥ ११७ ॥
यथाबलं यथाशोभं [122]तथा मण्डनमण्डितम् ।
स्तम्भायामं विशालं च प्रस्तरं पूर्ववद् भवेत् ॥ ११८ ॥
[123]ऊर्ध्वभूमेरधोभूमेरवधिः प्रतिरिष्यते[124] ।
प्रवेशदक्षिणे गर्भमारूढे भित्तिके भवेत् ॥ ११९ ॥
एकादिसप्तान्ततलानि युक्त्या
त्रिसप्त[125]भेदानि हितानि नाम्ना ।
प्रोक्तानि विप्रादिचतुष्टयानां
मयेन वेशायतानि वासे ॥ १२० ॥
[126]आद्यत्रयं सकलवर्णहितं तदेवै-
श्वर्योपयुक्तमनुजेषु विधीयते हि ।
ग्रामाग्रहारपुरपत्तनके द्वितीयं
सर्वं नृपेश[127]भवने विहितं सुराणाम् ॥ १२१ ॥

इति मयमते वस्तुशास्त्रे द्वारविधानं नाम
त्रिंशोऽध्यायः

122. B : यथा
123. Corr. A, B, E : ऊर्ध्वं
124 Corr. A, B, E : प्रथयिष्यते
125. B : भेदान्युदितानि
126. B : आद्यं
127. A, E : भवना०

General rules

117- The first type of seven, (six, five or four) storey gateway has three
118 aisles, the (second) two and the (third) one, the rest being for the walls. Thus there are three types of each and they are to be decorated so as to be beautiful and solid; the height and diameter of their pillars as well as their entablature are to conform to what has been above.

119 What is called 'stereobate' is that which is at the dividing line between two storeys.[68] The foundation deposit is beneath the wall, to the right of the entrance.[69]

120 For houses intended for all classes, the first of which is the brahmin class, a suitable gateway is to be chosen from amongst the twenty-one types of gateway with from one to seven storeys, as have been described by Maya.

121 The three first (types) are appropriate for the four classes, especially for those people who are rich amongst men; the second is for the *agrahāra*, *pura*, *pattana* and villages and all of them are suitable for royal palaces or for the gods.

Thus ends, in the *Mayamata*, treatise on dwelling,
the thirtieth chapter: RULES FOR DOORS.

68. *Prati*: see chapter 14 note 10.
69. Half-verse 119b = 24.31a.

अथैकत्रिंशोऽध्यायः[1]

यानाधिकारः

[यानशयनभेदाः]

अथ वक्ष्ये यानानां शयनानां लक्षणं क्रमशः ।
शिबिका च रथं यानं पर्यङ्कादीनि शयनानि ॥ १ ॥
अथ शयने तज्जातान्यपि पीठाद्यासनानि ततः ।

[शिबिकाभेदाः]

पीठेति [2]च शिखरेति मौण्डीति मया त्रिधा मता शिबिका ॥ २ ॥
व्यासायामसमस्ता भेदाः सत्र्यंशशिखरिभित्तिवशात् ।
व्यासायामोत्सेधान्यधुना वक्ष्ये पृथक् पृथक् तासाम् ॥ ३ ॥

[पीठा]

व्यासं त्रिवितस्ति स्यादायामं [3]पञ्चकैर्वितस्तिः स्यात् ।
अधमं त्रिवितस्तिः स्यान्मध्यं तस्मादङ्गुलाधिक्यम् ॥ ४ ॥
तस्मात् त्र्यङ्गुलमधिक[4]मुत्तममेतत्तु कथ्यते मुनिभिः । ।
विपुलाध्यर्धायामं स्वस्वव्यासं च कर्णमात्रं वा ॥ ५ ॥

1. Texts A, B, E.
2. E : omits च
3. E : पञ्चके
4. E : मुक्तं मे कथ्यते

CHAPTER 31

VEHICLES

1-2a I am now going to present the characteristics of vehicles and then those of couches. Palanquins and chariots are the vehicles, beds and other such furniture are the couches: thrones and other similar seats may also come under the heading of couches.[1]

Different types of palanquin[2]

2b-3 I consider there to be three types of palanquin, named *pīṭhā*, *śikharā* and *mauṇḍī*; similar in width and length, they are distinguished by the presence of sides (in the case of a *pīṭhā* type) or by that of a roof (similar to that of a *prāsāda*, in the case of a *śikharā* type) or by their three level structure (similar to that of a *maṇḍapa*, in the case of *mauṇḍī* type).[3] Herewith, the height, width and length appropriate to each.

Pīṭhā palanquin[4]

4-5 The width is three spans and the length five. The width of the small model being three spans, the medium model is obtained by adding one (?) digit[5] to that and, by adding three more digits, the larger one; thus says the sage. The length is one and a half times or twice the width.

1. About those terms see also above chapter 2, vv. 7-8. Beds and seats are dealt with in chapter 32.
2. *Śibikā*: see parallel descriptions in *Īśānaśiva* (*kriyā* 48.43b-46a) and *Kāmika* II.78.111-134).
3. *Tryaṃśa* = *trivarga* (cf. 25.25); *mauṇḍī* palanquin is compared to a pavilion (below v. 26).
4. The *pīṭhā* (or *paiṭhikā*, *paiṇḍikā*) type palanquin is the only one to be described in an extended manner. As is shown by its name, it is a portable 'pedestal' (*pīṭha*, *piṇḍika*, see chapter 34) which is used when *utsavamūrtis* are taken into procession: for them it is exactly same as the pedestal on which fixed images are installed in the sanctum. It seems that it can have a door (see below v. 22), what would perhaps imply that images are placed into it and not on it. However there may be here a confusion with another palanquin type which gets a very similar name: it is the *peṭikā* palanquin which looks like a closed 'box' (*peṭa*) provided with a side door (see description in *Viśvakarmavāstuśāstra* 84.18).
5. *Tasmād aṅgulādhikyam* is perhaps to be read as '*tasmāt tryaṅgulādhikyam*' ('by adding three digits'); see parallel passage in *Īśānaśiva* (*kriyā* 48.46a).

व्यासार्धं [5]भित्त्युच्चं श्रेष्ठं तस्मात् त्र्यङ्गुलक्षयतः[6] ।
मध्यममधमं तस्मात् त्र्यङ्गुलहीनं त्रिधोत्तुङ्गम् ॥ ६ ॥
व्यासायामोच्चवशात् [7]त्रिविधोक्ता [8]पैण्डिका शिबिका ।
सैकत्रिंशतिमात्रैः सप्तत्रिंशत् सपञ्चकं त्रिंशत् ॥ ७ ॥
[9]मात्रैरथवा विपुलं दैर्घ्योच्चं [10]पूर्वमेव तत्कार्यम् ।
उत्कृष्टमध्यमाधमविपुलं पञ्चार्धयुगलमिति मात्रैः ॥ ८ ॥
निजविपुलार्धोत्सेधं[11] कर्तव्यं सम्यगीषिकायामम्[12] ।
पञ्चचतुस्त्र्यङ्गुलिभिर्विपुलं सार्धं तु तत्तीव्रम् ॥ ९ ॥
सक्षुद्रपट्टिका[13]थ वाजननिम्नाब्जकं प्रयुतम् ।
द्व्यर्धं द्विमात्रसार्धैकाङ्गुल [14]विपुलं च हस्तं स्यात् ॥ १० ॥
व्यासं त्रिपादमर्धं तयोस्तु मध्यं च तत्तुङ्गम् ।
गोलार्धाकृतिकं वा छत्राभं वाऽथ वेत्रभेदनिभम् ॥ ११ ॥
हस्तेषिकयोर्मध्ये षड्भागैः कम्पकानि चत्वारि ।
सार्धद्व्यङ्गुलविपुलं [15]द्व्यङ्गुलमध्यार्धमात्रविस्तारम् ॥ १२ ॥
अर्धं त्रिपादाङ्गुलकमुत्सेधं ह्येव कम्पकानां तु ।
अधरोर्ध्वे चैकांशाङ्गुलिकं [16]फलकाभिरपि युक्तम् ॥ १३ ॥
मध्यमकम्पं त्यक्त्वा युक्तिवशान्मध्यभित्तिमाने तु ।

5. A, B : भित्त्युच्चं शेषं; E : भित्त्युच्चेषं
6. A, B, E : त्र्यङ्गुललक्षणम्
7. E : त्रिविधोक्तं
8. B : मौण्डिका; E : पौण्डिका
9. E : मात्रैरथवा हीनविपुलं
10. B (var) : पूर्ववत्तु
11. A, B, E : ०त्सेधात्
12. A, E : सम्यगीष्कायामा; B : समीष्कायामा; B (var) : सम्यगुक्तमायामम्
13. A, B, E : ०थवा यानावनिमाब्जकं; B (var) : यवायानावनिकाब्जकं
14. A, B : युक्तत्रिहस्तं
15. A, B, E : द्व्यङ्गुलमर्धार्ध
16. A, B, E : फलकादिरपि

6-8a The height of the larger model's sides is half the width (of the palanquin); by subtracting three digits, the height suitable for the median model is arrived at and, by subtracting three more digits, that for the small model; these are the three (possible) heights. The three models of *paiṇḍikā* palanquin have been thus determined, as regards their width, length and height. It is said, as well, that their width may be thirty-one, thirty-five and thirty-seven digits, their height and length being calculated as above.

8b-10a Depending upon whether a large, medium or small model is involved, the width of the pieces of the frame[6] is five digits, (four digits) and a half or four digits, the thickness being equal, in each case, to half the width, and the length being as convenient; (otherwise) the width (of the pieces of the frame) is five, four or three digits and their thickness a digit and a half. The mouldings of the pieces of the frame are: a small band, a fillet, a groove and a doucine.[7]

10b-11 The handrail[8] is two and a half digits, two digits or one and a half digits wide and its thickness is three quarters, five eighths or half its width; it has a semicircular profile or is 'parasol shaped' or is like a bamboo.

12-18 The height between frame and handrail is to be divided into six (equal) parts and four horizontal slats are to be placed (between frame and handrail);[9] their width is two and a half, two, or one and a half digits. Planks are to be placed below and above, one digit (thick) with a height

6. *Iṣikā*: this term, which sometimes is very much muddled (cf. *Kāmika* II.78.113b: *iṣṭakā* !), corresponds to the very classical *īṣa* (or *īṣā*) which designates either the pole of a chariot (cf. *Vedic Index*, sv.) or the pieces of the wooden frame of a bed, or of a seat, or of any similar piece of furniture (cf. comment. apud *Bṛhatsaṃhitā* 78.27: *īṣā śabdena catvāri kāṣṭhāni ghaṭitāni ucyante*). Here it is applied to the palanquin frame. The same pieces are also called *adhika* (v. 15b . . .) or *edhita* (v. 21a . . .); these words can be deformation of '*iṣikā*' however they may also emphasize the elongated character of the frame pieces; twice a distinction is made between longer pieces corresponding to the long sides of the palanquin (v. 19a: *dairghyādhika*) and shorter ones which are on its width (v. 21a: *hrasvaidhita*).

7. Muddled text restored on the basis of *Īśānaśiva* (kriyā. 48.49):

   कम्पपङ्कजनिम्नानि कुमुदं निम्नमेव च ।
   स्यात् क्षुद्रपट्टिका चेत्थमीषिकालङ्कृतिर्भवेत् ॥

8. That handrail (*hasta*) tops the wooden side (*bhitti*) of the palanquin. Its aim is to avoid that the *utsavamūrti* slides when placed upon that palanquin-pedestal.

9. The sides of the palanquin are made up of three planks (*phalaka*) stretching horizontally, fastened on horizontal slats (*kampa*), and separated by open spaces. The height between the frame (below) and the rail (above) being divided into six equal parts, the arrangement is as

मध्ये द्वयंशे फलका नरनारीचक्रवाकशोभयुतम् ॥ १४ ॥
वल्लीचतुष्पदाद्यैः संयुक्ता नाटकादिकैरपि च ।
हस्ताधिकयोर्मध्ये व्यालस्थानं विधीयतेऽग्रे तु ॥ १५ ॥
स्वव्यासकर्ण[17]मात्रमुदितं निर्गमनमुष्टिबन्धं स्यात् ।
तदधो वाङ्घ्रियुतं तदधोभागेन तुङ्गमेव स्यात् ॥ १६ ॥
तत्समनिर्गमयुक्तं स्वव्यासार्धं तु कम्पकं पुरतः ।
नक्रमुखेन तु युक्तं लोहेनैवाथवेभदन्तेन ॥ १७ ॥
[17bis]भक्त्या विपुला दैर्घ्यशरसप्तकनन्दकाख्यदशरुद्राः ।
कम्पव्यासघनाभ्यां स्तम्भव्यासं तु बाहल्यम् ॥ १८ ॥
दैर्घ्याधिकाग्रमूले कर्तव्या युक्तिबलवशात् [18]तु शिखा ।
आत्तविशालं [19]ह्रस्वैधितयोर्मूले तदग्रे च ॥ १९ ॥
पञ्च चतुष्टयमात्रं निर्गमनं पद्मचित्रयुतम् ।
[20]तत्कमलाग्रहस्तं च तन्मानं वा समानकर्णं वा ॥ २० ॥
[21]ह्रस्वैधितोपरिष्टाद् विपुलं कम्पं च वा फलकम् ।
[22]एकांशेन समोच्चं शोभार्थं वा फलार्थं स्यात् ॥ २१ ॥
तत्रैव ह्रस्वपादैर्गुलिकाभिः शोभितं तदुक्त्यापि[23] ।
अथवा मुखतो द्वारं पञ्चैवांशं गुणांशकं वा तु ॥ २२ ॥
त्रिचतुर्मात्रविशालं षट्सप्ताष्टाङ्गुलोत्सेधम् ।
[24]पादं यत्कुम्भं तदवलग्नं [25]हीरकं सुवृत्तं च ॥ २३ ॥
गुल्फायामसुपट्टैर्मतिभिः पट्टैस्तु कीलकं कुर्यात् ।
एवं प्रोक्ता शिबिका [26]पैठिका नाम चित्राङ्गा ॥ २४ ॥

17. E : मात्रं मुदितं
17bis. A, B, E : भक्तय
18. E : omits तु
19. A, B, E : धृत्वे-
20. A : तद्‌गमलाग्रहस्तं + तमनिं; B,E : idem (without gap).
21. A, B : ह्रत्वेधितो-
22. A, B, E : एकाहिशन; B (var) : एकाहिंशेन
23. B (var) : च युक्त्यापि
24. A, B : पादं य (कु? द) भक्तं; E : पादंसकुम्भक्तं
25. A, B : हैरिकं; E : गैरिकं
26. A, B : बैठीकानापि; E : पैठिकानां विचित्राङ्गा

a sixth (of the space between frame and handrail). It being understood that no median slat is to be placed, the height of the side plank, determined with regard to circumstance, must correspond to the two median parts (out of the six previously dealt with); a plank is arranged, decorated with images of men and women, of *cakravāka*, liana and animals as well as of dancers and other subjects. *Vyāla*, and fist-like mouldings with a projection equal to twice their width, are to be placed in the upper part (of the space) between the handrail and the frame.[10] The bannisters are below with a height corresponding to the space (remaining) below (the *vyāla*); their projection in relation to the slats is equal to their height or to half their width; these small metal or ivory pillars are ornamented with *makara* faces. There are five, seven or nine intercolumniations on the width (of the palanquin) and nine, ten or eleven on the length;[11] the width and the thickness of these bannisters is equal to the width and the height of the slats.

19-20 A solid and suitable tenon is to be cut at top and bottom of the big frame pieces so as to penetrate into the top and bottom of the smaller ones (whose length is equal) to the width chosen (for the palanquin);[12] (at each end of the small pieces) is a projecting element five or four digits long and which is decorated with lotuses; its handle, ending in a lotus, is the same size or a quarter of it.

21-24a Above the short pieces there must be a broad slat or a plank one part in height. The decoration should be in accord with the circumstance; it is composed of small pillars and rounded elements,[13] there may also be a door in front occupying a fifth or a third (of the front part); it is three (or) four digits wide and its height is six, seven or eight digits. The bannisters are provided with a bell-capital, support and *hīra*[14] and their

follows (starting from the frame): the first part is closed by a plank fixed to the frame at the bottom and to a slat above; the second part is open, a decorated plank fixed to two slats closes the third and fourth parts, while the fifth is open and the sixth is closed by a plank fixed to a slat (below) and to the rail (above).

10. According to *Īśānaśiva (kriyā.* 48.55) the *vyāla* are placed at the corner of the palanquin:
ईषिकाहस्तयोर्मध्ये व्यालाः स्युः कोणगाः बहिः ।

11. *Bhakti* ('intercolumniation'): see 25.13.

12. See below 32.3b-4a. The assembly is that of the long pieces of the frame (*dairghyādhika*) and the short ones (*hrasva*); as said in chapter 17 (vv. 8b-10a) the 'top' of a piece is to be assembled with the 'bottom' of the other.

13. *Gulikā* ('ball'): probably some rounded element, but its position is not clear.

14. Bannisters (*hrasvapāda*: 'dwarf-pillars') resemble pillars and get similar decorative features such as *kumbha, avalagna* (= *skandha*) or *hīra* (see chapter 15 notes 18 to 20).

[अन्याः शिबिकाः]

[27]स्वव्याससमेन तूत्सेधः स्वव्यासार्धं त्रिभागभित्तिश्च ।
पादसमेता शिखरोपेता सा शेखरीति संप्रोक्ता[28] ॥ २५ ॥
मौण्डी मुण्डाकारा [29]शिखराभैरेव भित्तिभिर्युक्ता ।
व्याससमोत्सेधयुता [30]मण्डपमिव मण्डपोदिताभिमता ॥ २६ ॥
[31]पान्मध्यतस्तु मानं तासां सम्यक् प्रयोक्तव्यम् ।
[32]शाकः कालस्तिमिशः पनसो निम्बार्जुनौ मधूकश्च ॥ २७ ॥
याने शयने चैते प्रोक्ता वृक्षाः पुराणैस्तु ॥ २७ ॥
श्रीनत[33]सुखमधिरुह्य [34]यानं श्रीमत्त[35]त्त्रकटनिजात्मा स्यात् ।
तद्यानं तदपि शिबिकालक्षणयुक्तं तत्संपदे [36]सहर्ध्या ॥ २८ ॥

इति शिबिकाध्यायविधिः

[रथः]

द्विचक्रबाह्ये विस्तारं षट्सप्ताष्टवितस्तियुक् ।
[37]चक्रनाभिद्वयान्ताभिगतमक्षोत्तरस्य तु[38] ॥ २९ ॥
हारबाह्यं च तावत् स्याद् विस्तारार्धाधिकायतम् ।
चतुस्त्रिद्व्यङ्गुलोत्सेधं [39]बाहल्यं पञ्चभारकम् ॥ ३० ॥

27. A, B, E : स्वव्याससमेन तत्सेधः; B (var) : स्वव्यास स्वव्याससमोत्सेधः
28. A, E : संयुक्ता
29. A, B, E : शिखरःभिर्येव भित्तिसंयुक्ता
30. A, B, E : मण्डपमवमण्डपादिता०; B (var) : मण्डप-मवमण्डपाथवाभिबमचे
31. A, B, E : पद्माध्यतत्तुमानं; B (var) : पद्माद्यकं तु मानं
32. A, B, E : शार्कालस्तिमिश—पनसो
33. A, B, E : सुखो
34. A, B, E : यान्तं
35. A, B : त्रकटनिजात्मनस्य; E : त्रकटयिनिजात्मनस्य
36. A, B, E : सदृध्या
37. E : चक्रनाभिद्वायन्ताभिच्छाया-; A, B : चक्रनाभिद्वयं नाभिच्छाया
38. A, B, E : ०मोक्षान्तरस्य तु
39. E : बहस्या पञ्चभारका

section is perfectly circular. Those whose minds are attached to life should fix a bolt with fastenings on the door sill.[15]

24b This palanquin, whose elements are decorated, is called *paiṭhikā*.

Other types of palanquin

25 The palanquin called *śekharī*, is as high as it is wide; (the height of) its sides is a third or a half of its width; it is provided with pillars and has a roof.[16]

26 The *mauṇḍī* palanquin is in the shape of a bald head; it has sides similar to those of the *śekharī* type; its height is equal to its width; it resembles a pavilion and is to be so regarded.[17]

27a The dimensions of each of these (palanquins) are determined (by passing the reference line) through the middle of the pillars (placed on their periphery).[18]

27b-c The following trees are suitable according to the ancients (for the making) of a vehicle or a couch: *śāka*, *kāla*, *timiśa*, *panasa*, *nimba*, *arjuna* and *madhūka*.[19]

28 When a happy man climbs into a vehicle, the essence of his happiness becomes manifest; success and fortune result from this vehicle being provided with the characteristics of palanquins.[20]

Chariots (fig. 36)[21]

29-30a The width of (the chariot) taken from the outside of the wheels is six, seven or eight spans; this dimension may also be the value of the distance between the ends of the two naves or that of the length of the

15. *Gulpha*: see chapter 30 note 12.
16. *Śekharī* = *śikharā*. The roof (*śikhara*) which gives its name to that palanquin, is a reduction of the timber-roof described in chapter 18.
17. *Muṇḍākāra*: see above 26.100. *Maṇḍapam iva*: above note 3.
18. Thus the rules are the same as for buildings (see 15.57-61a).
19. The list has been restored on the basis of *Kāmika* (II.78.133):
    शाकस्कालश्च तिमिशः पनसो निम्बकार्जुनौ ।
    मधूकः सदिरो येऽन्ये सारवृक्षाः समीरिताः ॥
20. Tentative interpretation.
21. The description which is given here seems to correspond to vehicles of a modest size (for instance, the temple chariot does not get more than three storeys). See *Kāmika* (II.78.1-88), *Mānasāra* (chapter 43), *Īśānaśiva* (*kriyā* 48.64b-82). We have also used the 35th and 36th chapters of a *Mahāviśvakarma* (French Institute transcript n°T 2, pp. 792-813) and the 18th chapter of an *Īśāna*(?) (ibid. pp. 820-838).

त्रिसप्तनवधा तत्र व्यासोत्सेधाश्च पूर्ववत् ।
आयामानुगतं तिर्यक् [40]तुल्यकम्पं दृढीकृतम् ॥ ३१ ॥
मध्यभारोपरि [41]तुलामध्यनिर्गमनाग्रतः ।
[41bis]ललाटात्तु त्रिहस्तादि तदग्रं कुटिलाकृति ॥ ३२ ॥
[42]मध्यभार इति प्रोक्तं कूपरो युगभागभाक् ।
भारोपर्यङ्गुलघनफलकाप्रस्तरो भवेत् ॥ ३३ ॥
अक्षमक्षोत्तरं [43]चक्रपट्टं [44]भारोपधानकम् ।
उत्सेधं पञ्चषट्सप्तबाहल्यं द्वित्रिमात्रकम् ॥ ३४ ॥
अष्टादशाङ्गुलं दैर्घ्यं पार्श्वे [45]भारोपधानकम् ।
पोतिकाकार[46]संयुक्तमयःपट्टैर्दृढीकृतम् ॥ ३५ ॥
अक्षोर्ध्वोत्तरबाहल्यतुल्यच्छिद्रात्ममध्यमम् ।
तदधस्त्वक्षरक्षार्थं पार्श्वयोर्बन्धनं भवेत् ॥ ३६ ॥
उपधानविधानं तु तुल्यव्यासार्धतीव्रकम्[47] ।
अक्षस्या[48]वधि दैर्घ्यं स्याद् दारु चेत् चतुरश्रकम् ॥ ३७ ॥
अयःपट्टैश्च कीलैश्च स्वशिखाभिर्दृढीकृतम्[49] ।
[50]अक्षान्तेऽक्षोत्तरं बन्धं[51] दारुकीलैः प्रयोजयेत् ॥ ३८ ॥

40. A, B, E : कुल्य-
41. E : कृतो
41bis. A, B, E : ललाटं तु
42. B : पञ्चभार; B (var) : पञ्चभाग
43. A, B : चक्रभट्ट-
44. A, B, E : भारोपयानकम्
45. A, B, E : भार्गोपयानकम्
46. A, E : संयुक्तं मयपट्टै०
47. E : त्रिव्रकम्
48. E : वधिं
49. A : द्रढीकृतम्
50. See translation note 28.
51. A, B, E : बन्धे

beam which is above the axle, or that of the exterior width of the body of the vehicle; the length (of the chariot) is one and a half times its width.[22]

30b-31 There are five long beams whose thickness and width are four, three or two digits; or else there are three, seven or nine of them with the same widths and thickness as given above. They are placed lengthwise and their matching crosspieces should be solidly fixed.[23]

32-33 Above the median long beam, and beginning from the assembly (of this beam) and the median crosspiece,[24] there is the pole[25] whose length, taken from the front (of the chariot), is at least three cubits and whose extremity is bent round; it is also called 'median long beam' and it supports the yoke. Above the beams is a broad plank floor one digit thick.

34a The following elements are now described: the axle, the crossbeam above the axle, the felly of the wheel and the long beams' support.

34b-35 The long beams' support is five, six or seven digits high, two or three thick and eighteen digits long; these supports are on the sides and are in the shape of bracket capitals and are reinforced by iron bands.[26]

36-38 The crossbeam above the axle has a hole in the middle whose width is equal to its depth; there is a fastening on each side of its lower face for holding the axle in position. Its thickness is half its width, which is the same as that of the (long beams') supports; its length is the same as that of the axle; if this crossbeam is in wood it is to be square section and it

22. See *Mahāviśvakarma* 35.9-11:

एवं मानमिदं प्रोक्तं चक्रना(?) भिगतं तु वा ।
भारबाह्यगतं वापि भारमध्यगतं तु वा ॥
अभ्यन्तरगतं वापि विस्तरं तु प्रकल्पयेत् ।
विस्तारात् पादमाधिक्यमर्धाधिक्यमथापि वा ॥
त्रिपादं द्विगुणं चैव आयामं तु प्रकल्पयेत् ।
विस्तारसममुत्सेधं भारोर्ध्वे वासनान्तकम् ॥

23. *Tiryak tulyakampa*: see *Īśānaśiva* (kriyā. 48.67a):
तिर्यक् कम्पंस्तु,तावद्भिरयःकीलैर्दृढीकृतः ।

24. *Tulā*: this piece could be the crossbeam placed above the axle, but that (called below *akṣottara*) last does not seem to be in contact with the long beams (*bhāra*).

25. *Kūpara* (*kūbara*): the pole of the chariot (below *madhyabhāra*: 'median long beam') is called *īṣidaṇḍa* in *Īśānaśiva* (lc v. 67b).

26. The *bhāropādhāna* ('long beam's support') are placed between the *akṣottara* and the long beams. *Potikā* ('bracket capital'): see above 15.39 sq.

[52]अक्षोत्तरसमं चक्रं विस्तारं परिकीर्तितम् ।
नाभिर्दशाङ्गुलोत्सेधा वितस्त्यायामविस्तृता[53] ॥ ३९ ॥
तत्पट्टनाभिमध्ये तु द्वात्रिंशद्वा त्रिरष्टकम् ।
अष्टाष्टकं तु वा तत्र युक्त्या संख्यासमन्वितम् ॥ ४० ॥
[53bis]अरारकर्णमूलाग्रं त्र्यङ्गुलं सार्धमात्रकम् ।
मूले [54]क्षीणं यवाकारं मूलेऽग्रे शिखयान्वितम् ॥ ४१ ॥
रोहारोहघने चैव [55]अक्षान्तरं तथाम्बकम् ।
[56]भारस्योदयं पट्टैश्च कीलकैः पट्टबन्धकैः ॥ ४२ ॥
योग्यं च द्व्यंशपादांशैरयःपट्टैश्च बन्धयेत् ।
तत्स्थाने चोपपीठे [57]च गुह्यं युक्तिवशान्नयेत् ॥ ४३ ॥
[58]सार्धबद्धकरं पादोत्सेधं चक्रार्धमिष्यते ।
पादोत्सेधद्विभागैकं भागं स्याच्चूलिकोच्छ्रयम् ॥ ४४ ॥
अग्रे पार्श्वे तले वा तु [59]गुलिका पट्टिकान्तरे ।
पृष्ठे पञ्चाङ्गुलोत्सेधं मुखपट्टिकयावृतम् ॥ ४५ ॥
अन्तरे कर्णपादस्य मुकुलाग्रोत्तरान्तिका ।
भारो भारोपधानं च अक्षमक्षोत्तरं तथा ॥ ४६ ॥

52. A, B, E : अक्षान्तर०
53. A, B, E : विस्तृतम्
53bis. A, B, E : अकारवर्ण
54. A, B : षण्णवमाकारं; E : क्षणवाकारं
55. A, B, E : अक्षोत्तरं तथा बकम्
56. A, B, E : भारस्योदयपट्टैश्च
57. E : omits च
58. See translation note 28.
59. A, B : गलिका

should be reinforced with iron bands, nails and pins in the same wood.[27] The crossbeam is to be firmly fixed on the top of the axle with wooden pins.[28]

39-42a The diameter of the wheels is equal to the length of the crossbeam surmounting the axle; the nave has a diameter of ten digits and a width of one span.[29] There are thirty-two, twenty-four or sixteen (spokes) between the felly and the nave or there is an otherwise convenient number of them; they are three digits wide at their extremities in accordance with their shape (?) or else, they are narrow at the bottom, only a digit and a half or, lastly, they (bulge) like barley seeds; there is a tenon at each of their ends. When the wheel is massive,[30] the spindle of the axle-pole resembles an eye.

42b-43 The long beams are (to be reinforced) with iron bands, nails and cords and what is suitable is fixed there with iron bands, twice long as wide; the socle and the concealed (parts) are to be properly placed there.[31]

44-46a The height of the pillars which, midway up, supports the handrail[32] is as high as half the diameter of the wheel and the height of the top part[33] is half their height. Rounded elements are to be arranged in the intervals between the (upper and lower) bands in front, on the sides or on the base; at the rear, there is a front board all around five digits high.[34] There are lotus buds on the architrave, between corner pillars.

46b- Long beams, axle, crossbeam, pole and pole's extremity (are to be as-

27. *Svaśikhābhir*: literally 'with its own pins'.
28. In the three texts which we have used, half-verses 34b and 44a are inverted; we have replaced them according to the parallel description found in *Īśānaśiva*.
29. Literally: 'the nave is ten digits high and the extent of its width is three spans'.
30. *Rohārohaghane*: 'In the thickness of what goes up and down'.
31. *Ūpapīṭha*: the superstructure of a temple-chariot looks like a temple and thus it could comprise a 'socle' (as well as pillars, v. 44a, and sanctum, v. 50a); however we do not know if in the present case *upapīṭha* designates the optional level which can be placed above the base (see chapter 13) or in a more general meaning the 'base' of the temple-like superstructure of the chariot (see below v. 45a: *tala*). *Guhya*: those 'concealed' elements are probably some pieces of timber which help to support the upper part of the chariot.
32. *Kara* = *hasta* (above note 8): it surrounds the pillared open place where are placed the *utsavamūrti*.
33. *Cūlikā*: it may be the top part of the superstructure but that is far from certain.
34. All that description is very confused. *Gulikā*: see above note 13. *Paṭṭikāntare*: one of the bands could be that which tops the base, the other one the architrave (see above vv. 21 sq.) where *gulikās* are placed in parallel with small pillars (or perhaps bannisters).

कूबरः [60]कूबरस्याग्रो द्वयपट्टैश्च कीलकैः ।
तत्तद्योगैश्च तत्स्थाने [61]बन्धनाच्च भवेदपि ॥ ४७ ॥
अक्षमक्षोत्तरं मध्ये दारुकीलं प्रयोजयेत् ।
सर्वराजाधि[62]पत्ये च राज[63]युद्धे महोत्सवे[64] ॥ ४८ ॥
मङ्गले देवपूजायां [65]सोमयागे तथैव च ।
इत्येवं कर्मणादिष्टं रथारोहणमिष्यते ॥ ४९ ॥
वासद्वित्रिगुणायामं चक्रं [66]तारसमन्वितम् ।
[67]सप्ततालं तु वा दैर्घ्यं त्रिचतुर्मात्रविस्तृतम् ॥ ५० ॥
स्वस्वपादवशात् तत्र पूर्ववच्चोत्तरादिकम् ।
[68]हारोपर्यन्तरोपेतं [69]ह्रस्वपादान्तरान्वितम् ॥ ५१ ॥
चतुष्षष्टिकसंख्याभिः स्तम्भयुक्तसमन्वितम् ।
षट्सार्धपञ्चपञ्चैव तालेन चरणोदयम् ॥ ५२ ॥
एकद्वित्रितलोपेतमेकं वाऽथ चतुर्मुखम् ।
मण्डपाकारसंयुक्तं शालाकारशिरःक्रियम् ॥ ५३ ॥
त्रिचतुष्पञ्चषट्सप्त[70]हस्तं चक्रान्तमिष्यते ।
चक्रोत्सेधं चतुष्पञ्चषट्सप्ताष्टेष्टतीव्रकम्[71] ॥ ५४ ॥
अक्षमक्षोत्तरं चैव [72]भारोपधानकं यथा ।
[73]इष्टेष्टविपुलोत्तुङ्गैर्दारुकीलैर्दृढीकृतम् ॥ ५५ ॥
एकद्वित्रितलोपेतं[74] प्रासादवदलङ्कृतम् ।
षोडशस्तम्भसंयुक्तं दिग्दिक्षु मुखभद्रकम् ॥ ५६ ॥
सर्वालङ्कारसंयुक्तं रङ्गं तद्योजयेद् दृढम् ।
तथैव शिल्पि[75]मानीय योजनीयं विचक्षणैः ॥ ५७ ॥

60. A, B, E : कुब्बरस्याग्रे

61. A, B, E : बन्धयेश्चाभवेदपि

62. A, E : पत्यैश्च

63. A : युद्धै

64. A, E : ०वैः

65. A, E : सोमयागं

66. A, B, E : तत्तत्समन्वितम्

67. The three texts repeat 50b-51a after 52, with a slight difference; 50.b : तुला for तु वा; 51a : पूर्वं चाधरतो दिशि

68. E : हारोपयन्तरो०

69. A, B, E : ह्रस्वपादोत्तरा०

70. A, E : हस्त-

71. A, B : क + वेष्टतीवक्रम्

72. A, B, E : वारो वा यानकं

73. A, B : अष्टाष्टविपुलो; E : अष्टाष्टद्विपुलो०

74. A, E : पेतैः

75. E : मानीयं

48a sembled) with ironbands and nails and this is to be done with the joins proper in each (of these instances specifically), at the suitable place and with regard to the assembly envisaged; a wooden pin is disposed in the middle for (assembly of) the axle and the crossbeam surmounting it.[35]

48b-49 The time for mounting into a chariot is when universal kingship is attained, when war is being waged by the king, at the time of the annual festival, at the time of worship of the god and at the time of sacrifice to the Moon and, lastly, when ritual so demands.[36]

50-53 The diameter of the wheel is twice or thrice the width of the sanctum (of the temple chariot).[37] This diameter may also be seven spans and the thickness (of the wheel) is then three or four digits; in this case, the rest of the chariot, starting from the axle crossbeam, is to be constructed according to the (dimensions of the) pillars (calculated from that of the wheel). Above the frame there is an interval occupied by sixty-four bannisters resembling pillars. There are one, two or three storeys and one or four entrances. The appearance is that of a pavilion except for the wagon-roof.[38]

54-56a Otherwise, the diameter of the wheels is three, four, five, six or seven cubits and their thickness is a quarter, a fifth, a sixth, seventh or eighth that. The axle, as well as its crossbeam and the long beam supports, are to be of the widths and thicknesses suitable in each case and are to be reinforced with wooden pins. There are one, two or three storeys and the general appearance resembles that of a temple.

56b-57 (Otherwise) there are sixteen pillars and a forepart and an entrance on each of the faces; this is a canopy-(shaped chariot) which is to be solidly assembled.[39] It is thus that the sages make (a chariot), taking the wishes of the specialists into account.

35. Probably the same assembly as above v. 38b.

36. See *Īśāna* (?, above note 31) 18.8.9a :

देवद्विजनरेन्द्राणां त्रिविधं रथमुच्यते ।
देवानामुत्सवार्थं च द्विजानां यज्ञकर्मसु ॥
राज्ञां युद्धार्थमेव स्यात् कल्पयेत् रथमुच्यते ।

37. *Vāsa* = *garbhagṛha* : cf. *Īśāna* (18.13: *garbhatārasamam* . . .)

38. The pillared open facades probably justify the comparison with pavilions. However there is not an obvious difference with the type described just afterward (vv. 54-56a) and said to be 'like a temple' (*prāsādavad*).

39. According to *Īśānaśiva* (*kriyā* 48.81a) what is called 'canopy' (*raṅga*) is a chariot of which the superstructure is without 'walls' (*bhitti*) and without '(timber-work) roof' (*śikhara*).

पादुकं मिथुनांशकपद्मकं लेखिते चराणांशकमूर्तिकम् ।
[76]तुर्यकादिकृतपट्टिककल्पितं पञ्चबोधिरसकुड्मलमेव च ॥ ५८ ॥
[77](द्वि-)त्रिपादकरनन्दवर्गकैर्विप्रभागमिति गण्यमिष्यते ॥ ५९ ॥
पद्मं तु पट्टीसहकर्णप्रस्तरं व्यालं तु नक्रक्रममेव शोभितम् ।
कर्णांशपद्मं जगति प्रतिष्ठां नराप्रवेशं कुमुदं तु भागम् ॥ ६० ॥
वस्वंशकर्णं गुणभागपट्टी शिवांशवेदी सकलं धरातलम् ।
शरण्यपद्मं च तु कर्णवेदिका कर्णेन वेदी गलपक्षमंशम् ॥ ६१ ॥
प्रस्तरांशमुनिदेवसानकं नाट्यताल उपधानकल्पितम् ॥ ६१½ ॥

इति मयमते वस्तुशास्त्रे यानाधिकारो नाम
एकत्रिंशोऽध्यायः ॥

76. A, B : तिर्यगादि; A (var) : तुर्यगादि; E : तुर्यदादि

77. gap of one syllable in the three texts.

58 On the initial drawing[40] there must be the plinth and then, as second element, a doucine (with amorous couples); the pillars are the third element (and images of deities are there); the frieze forms the fourth element (and is decorated with horses?), the *bodhi* (which is the roof) (?) is the fifth whilst the sixth is the lotus bud (of the finial).

59-60 The distribution[41] may be made with [two], three, two (?) or nine elements and should be calculated accordingly. There is the doucine, the dado with string course and the entablature decorated with *vyāla* and crocodiles (?). The doucine makes up two parts, the plinth, which is (like) a base for an entrance (?), and the torus make up one part (each).

61 When (the distribution) is made with sixteen parts there are three for a string course, one for a stereobate, one for the base, five for the doucine, two for the frieze, two (?) for the stereobate and two for the attic (?). The entablature element . . . ? . . . is to be like a support (?).

Thus ends, in the *Mayamata*, treatise on dwelling, the thirty-first chapter : RULES FOR VEHICLES.

40. *Lekhite*: that verse seems to contain an elliptical presentation of the superstructure of the chariot as it is to be drawn before construction. Our hypothesis is based upon the fact that several terms are used here with, at the same time, numerical and descriptive value: thus *mithuna* means here 'two', but reminds that there are images of amorous pairs; in the same way *mūrti* is 'three' (because of the *trimūrti*) but that numerical value is applied to the level of pillars, that is to say to the level which corresponds to the place of the (*utsava-*) *mūrti*. There are problems with *turya* ('four', but the relation of entablature and horses is not obvious), and *bodhi*: that last certainly designates the 'roof' but with the help of which verbal trick, we do not know.

41. Verses 59 to 61 are either misplaced or totally muddled. We do not get any meaning from them.

अथ द्वात्रिंशोऽध्यायः[1]

[शयनासनाधिकारः]

[शयनानि]

त्रिवितस्तिकृतव्यासं पञ्चवितस्त्यायतं च शयनं स्यात् ।
विस्तारायामाभ्यां त्रिःपञ्चममात्रमधिकं ज्येष्ठम् ॥ १ ॥
चतुरङ्गुलेन [2]पञ्चाङ्गुल्यैर्वा व्यासयुक्तमिषिकायाः ।
व्यासार्धं बाहल्यं व्यासत्र्यंशेन मध्यपट्टं स्यात् ॥ २ ॥
व्यासत्रिचतुर्भागं [3]बाहल्यं चैषिकायास्तु ।
[4]पृष्ठललाटेऽधिकयोर्निर्गमनं व्यास एव कर्णे वा ॥ ३ ॥
पार्श्वेऽधिकाग्रमूले मध्यशिखा वा यथाबलं कुर्यात् ।
एवं निर्गमनं स्यांत् पादाधिकयोर्यथाबलं कुर्यात् ॥ ४ ॥
[5]श्रेष्ठकपादोद्गमनं सार्धवितस्तिर्वितस्तिरथ हीनम् ।
स्वोद्गमचतुरंशो वा त्र्यंशो वा पादमेव विष्कम्भम् ॥ ५ ॥
पादशयने[6]ऽभिहिता ऋजुपादव्याघ्रपादमृगपादाः ।
ह्रस्वेऽधिक[7]विद्धशिखा [8]स्वनामसदृशप्रकाराः स्युः ॥ ६ ॥

1. Texts A, B, E.
2. E : पञ्चाङ्गुले वा
3. E : बाह्यल्जै ईषि-
4. B (var) : पृष्ठललाटे त्वधिकं
5. Corr. A, B : शेषकपादो गमनं; B (var) : शयनपादोद्गमनं; E : शेषकपाटो गमनं
6. A, E : हि हिता
7. Corr. A, B, E : सिद्ध
8. A, E : स्वयनामासदृश

CHAPTER 32

BEDS AND SEATS

Beds[1]

1-3a The width of a bed is three spans and its length five and the dimensions of a big bed (are arrived at) by adding three and five digits to the width and length respectively. The width of the pieces of the bedstead is four or five digits and their thickness is half their width, whilst the median band (which decorates them) takes up a third of their width;[2] it is also stated that the thickness of the pieces is a third or a quarter of their width.

3b-4 The two long pieces at the head and foot (of the bed) either continue to the end of the frame or stop at the corner or, otherwise, the (small) sides (of the frame) reach to the head and to the bottom of the long pieces; a pin should be placed at the centre (of their assembly) so as to make it secure;[3] the big pieces being more or less elongated, in this way, they should be solidly put together with the legs.

5-6 The leg of a bed should not have a height of more than a span and a half or of less than one. When a bed is supplied with legs, these legs are to be straight, tiger-foot or deer-foot. The pin driven into the big timbers must penetrate into the small ones.[4] The names given to the beds correspond to the shapes (of their legs).

1. *Śayana*: in its widest meaning that term designates any piece of furniture onto which one can seat or lie (see 2.8); here it is a 'bed', not well differentiated from a 'divan' (*paryaṅka*, see however below v. 7b).
2. *Iṣikā, adhika*: see chapter 31 note 6. The *madhyapaṭṭa* ('median band') may be as well a crossbeam linking two opposite sides of the frame.
3. See 31.19-20. Three possibilities are offered here for the assembly of the frame: in the first and the third case, the two shorter (or longer) pieces are set between the two longer (or shorter) ones; in the second case, the assembly, made right at the corner, may be similar to the *sarvatobhadra* assembly described in chapter 17 (vv. 19-20, see fig. 10).
4. That quarter of a verse is probably misplaced; it should come together with v. 4. *Viddha* = *śikhā* (see 17.44).

[पर्यङ्कः]

फलका पर्यङ्को वा पट्टविचित्राऽपि वाऽधिका कार्या ।
शयनविशालव्यासा[9] तुङ्गं वै पादपट्टिकोपेता ॥ ७ ॥
तोरणमूर्ध्वोपमिता [10]कुण्डलकीलार्धसार्धबकतुण्डा ।
पर्यङ्कशिबिका कार्या [11]विजयीविप्रादिप्रोष्टना किञ्चित् ॥ ८ ॥
पूर्वशिरः पर्यङ्कं दक्षिण[12]मुखमनुवशमपि ।
दक्षिणतः शिरसं वा पश्चिममुखमन्यदिङ् नेष्टम् ॥ ९ ॥
व्याघ्रमृगपादशयनं द्विजनृपयोः शेषयोस्तु भृशशेषम् ।

[आसनानि]

नवसप्तपञ्चविंशत्यङ्गुलविस्तारतः[13] समोत्सेधम् ॥ १० ॥
उत्कृष्टमध्यमाधमासनमृजुपादं शयनवत् कार्यम् ।
समचतुरश्रं [14]पीठं ह्यासनमिति सायतं प्रोक्तम् ॥ ११ ॥
अष्टांशाधिकदैर्घ्यं द्विगुणायतमेव विशालं तु ।
सिंहेभभूतवृषयुग् देवानां विप्रनृपयोस्तु ॥ १२ ॥
सिंहेभयुक्तमेव तत्तन्नाम्नाभिधानं स्यात् ।

[सिंहासनम्]

सोत्तरमब्ज[15]कपोतमलिङ्गान्तरिताभिरभियुक्तम्[16] ॥ १३ ॥
नानाचित्रविचित्रं द्युसदां राज्ञां च वक्ष्येऽथ ।

9. B : व्यासं
10. A, E : कुण्डक
11. Corr. A, B, E : विजरी
12. A, B : मुखयनु-
13. B (var) : विस्तारं तः (?)
14. A (var), E : पीठं व्यासनांर्मात
15. A, B, E : कपोतं लिंगा०
16. Corr. A, B, E : भिर्युक्तम्

Divans[5]

7 A divan may be of planks or of straps in various materials, strung on a frame;[6] a divan provided with legs and straps is to be of the same width, length and height as a bed.

8 A 'divan-litter' is suspended from (a pole in the shape of) an arch with rings and nails and with hooks in the shape of a crow's beak; this is considered to be suitable as well for queens as for brahmins and other classes.[7]

9 If the head of a divan is to the east its occupant should lie facing south or west if the head is to the south; the other directions are not appropriate.[8]

10a A tiger-foot or gazelle-foot bed is reserved for brahmins and kings and the third type is perfect for the other two classes.[9]

Seats[10]

10b-
13a A seat with straight legs is to be made in the same way as a bed; depending upon whether it is large, medium or small, its width is twenty-nine, twenty-seven or twenty-five digits and its height is equal to its width. If square, it is called *pīṭha*, if rectangular it is called *āsana* and its length should be more than its width by one-eighth (at least, without being more) than double.[11] It is provided (with legs in the shape of) lions, elephants, dwarves or bulls, when it is for gods as well as when for brahmins and for kings; according to whether it is provided with (legs of) lions or of elephants it is designated by the corresponding name: (lion throne or elephant throne).

5. *Paryaṅka*: see parallel descriptions in *Īśānaśiva* (kriyā. 48.83-89a) and Kāmika (II.78.135-142).

6. Cf. *Īśānaśiva* (kriyā. 48.87b-88a) :

   क्षौमकार्पासपट्टाभ्यां प्रस्तारौ श्रेष्ठमध्यमौ ॥

   अधमः फलकाभिस्स्यात् स चेषादारुभिः स्मृतः ।

7. *Vijayī*: 'the wife of the conqueror'.

8. In other terms, one is to lie on his right side.

9. The third is the straight footed type (see *Īśānaśiva* lc. vv. 88b-89).

10. *Āsana*: it designates any type of seat, as well as, more precisely, a rectangular one (see v. 11b). See parallel descriptions in *Īśānaśiva* (*kriyā.* 48-92b-94) and *Kāmika* (II. chapter 77).

11. In spite of those definitions, the *pūjapīṭha* may be as well square, rectangular or circular form (v. 21a).

उपपीठयुक्तमेतद्युक्तेऽर्थे पद्मबन्धयुतमे [तत्[17]] ॥ १४ ॥
कर्णे मध्ये मध्ये स्तम्भमृगेन्द्रैर्विचित्रं स्यात् ।
तदुपरि तोरणयुक्तं [18]सविचिकमथ हेमरत्नाढ्यम् ॥ १५ ॥
सिंहासनमिदमुदितं मुनिभिर्यथाबलाङ्गसंयुक्तम् ।
एतद्व्यासं चासनफलकमपि द्विगुणदैर्घ्यकं पादम् ॥ १६ ॥
पञ्चाङ्गुलान्तमुन्नतमुत्सेधार्थं तु वाजनं चोर्ध्वे ।
अपरार्धमुत्तरं स्यात् तावद्व्यासं तदन्तरं [19]खातम् ॥ १७ ॥
व्यासायामे मध्ये पञ्चांशैकांशमायतं च [20]ततः ।
[21]विष्टरमिष्टोत्तरमायतनं चोत्तरमन्य[22]थाशान्तम् ॥ १८ ॥
[23]जात्युत्तमायत[24]व्यासासनशयनी यथा तथा चेष्टाः ।
उक्तोत्सेधायामाः स्वस्वांशेनैव वर्धिता हीनाः ॥ १९ ॥

17. Corr. A, B, E : युतम्
18. Corr. A, B, E : सविजिकमथ
19. A, E : घातम्
20. Corr. A, B, E : गतः
21. Corr. A, B, E : विष्टरमष्टो॰
22. Corr. A : ॰धाशोन्तम् ; B : ॰धानेष्टम् ; E : ॰धाशीनम्
23. E : जात्युक्त॰
24. A, E : व्गवासनशयनी

Lion throne[12]

13b-15a Now the (lion throne) is described, which is decorated in various colours and meant for gods and for kings. It has a *padmabandha* (base) and, if necessary, a socle.[13] (Its mouldings are) an upper string course and lotiform cornice as well as listels and grooves; there are decorative lions forming colonettes at the corners, in the centre and between the corners and the centre.[14]

15b-17a The lion throne proper is above this; it comprises an arcature as well as a (back) with a decoration of waves; it is covered with gold and precious stones.[15] The plank, which is in the position of the seat, is as wide (as the body of the throne) and twice as long; the height of the legs will not be more than five digits and the upper crosspiece is one-half less high.[16]

17b-18 The back (occupies) the rear half (of the throne) and its 'hollow' is equal to its width; a cushion occupying a fifth of the width and length (?) should be placed in the middle.[17] A seat is to have a suitable back and it is inauspicious for the back not to be so.

19 Where a bed or a seat is concerned, .the dimensions of length and width are to be the best amongst the category (thought) desirable; heights and widths are to be increased or decreased, according to the proportions appropriate for them.

12. *Siṃhāsana:* cf. *Īśānaśiva* (*kriyā* 48.92b-94) and *Kāmika* (II. chapter 77). An other description is given below 34.54b-56a; for the position of the *siṃhāsana* in the council chamber, see above 29.192b sq.
13. *Padmabandha* base: above 14.34. According to *Kāmika* (II.77.20 sq.) the socle (*upapīṭha*) can be either fixed (*sthāvara*) or movable (*jaṅgama*).
14. Cf. *Īśānaśiva* (*kriyā.* 48.92b-93a) where, however, it is not clear whether the moulding listed are those of the socle, or similar to those of a socle:

    सोत्तराब्जकपोतं तदालिङ्गान्तरिताभिः ।

    उपपीठोचितैर्युक्तं सिंहपादैर्विचित्रितम् ॥

    Kāmika (II.77.18) places lion images on the colonettes, between them, and 'elsewhere':

    पादे पादान्तरेऽन्यत्र सिंहरूपाणि कारयेत् ।
15. *Toraṇa:* according to *Īśānaśiva* (*kriyā.* 48.94a) it is a *nakratoraṇa* (= *makaratoraṇa;* see above 21.69b-70a). *Vici* (*vīcī*): see below 34.54b-56a and *Kāmika* (lc.):

    पञ्चानामासनानां तु विचिः पृष्ठे विधीयताम् ।

    About the back of the throne see also below.
16. *Vājana*: it is probably a crosspiece linking the top of the feet and placed just below the plank (cf. v. 21b).
17. Tentative interpretation.

[पूजापीठम्]

आद्यं षडङ्गुलं स्याद् द्व्यङ्गुलवृद्ध्या करान्तमानं च[25] ।
दशधा विस्तृतमुदितं चतुरङ्गुलविपुलमपि वदन्त्येके ॥ २० ॥ ।
चतुरश्रमायताश्रं वृत्तं विपुलार्धमुत्तुङ्गम् ।
व्यासषडष्टांशं वा हरिचरणयुतं सकम्पवाजनकम् ॥ २१ ॥
तदुपरि पद्मदलं स्यात् कर्णिकयालङ्कृतं यथाशोभम् ।
शोभनमिदंमिदमुदितं सर्वं देवेषु पूजितं ह्येव ॥ २२ ॥
नानाचित्रसमेतं [26]सुगृहार्चनपीठमेवमिदमुदितम् ।
न्यग्रोधोदुम्बरवटपिप्पलबिल्वामलसारदारुमयम् ॥ २३ ॥
ते सर्वे योग्याः स्युः पीठेऽस्मिन् सर्वसिद्धिकरणीये[27] ॥ २३$\frac{१}{२}$ ॥

[आयादि]

[28]अष्टधनरश्मिरिभतुर्यग्रहवृद्ध्या
भानुदिशि [29]सर्पभसनन्दत्र्यृषिहारैः ।
आयव्ययगुह्य[30]मुड्वाय्वंशमितिवारैः
यानशयनविधिरथासनमिदं स्यात् ॥ २४ ॥

इति मयमते वस्तुशास्त्रे शयनाधिकारो नाम
द्वात्रिंशोऽध्यायः ॥

25. Corr. A, B, E : माना च
26. E : सुग्रहा
27. Corr. A, B, E : करणीयम्
28. Corr. A, B, E : अष्टघनरश्मिभिरतुर्यगृह-
29. Corr. A, B, E : सर्वमहनाद्यत्र्यृषिहारैः
30. Corr. A, B, E : गुह्यमुड्युरंश-

The stand for worship[18]

20-21 There are ten possible widths (for the stand for worship) going from six digits to a cubit by successive increments of two digits;[19] some say that this width may be four digits. It is square, rectangular or circular and its height is half, a sixth or an eighth its width; there are lion foot legs with crosspieces and a frame.

22-23 There are lotus petals on its upper face which is embellished in the centre by the receptacle.[20] It is called *śobhana* for it is to be honoured amongst the gods. With multicoloured decoration, it is what is called a stand, intended for domestic worship; it is in hard wood: *nyagrodha*, *udumbara*, *vaṭa*, *pippala*, *bilva* or *amala*; all these woods are suitable for the stand which should be made for all rituals.

Āyādi formulae[21]

24 The 'gain' is obtained by multiplying by eight (*aṣṭa*) and dividing by twelve (*bhānu*); the 'loss' is the result of multiplying by nine (*dhana*) and dividing by ten (*diś*); the ('matrice'), which is hidden, results from multiplying by three (*raśmi*) and dividing by eight (*sarpa*); the asterism and the 'age' result from multiplying by eight (*ibha*) and dividing by twenty-seven (*bha*); the 'part' from multiplying by four (*turya*) and dividing by nine (*nanda*), the day from multiplying by nine (*graha*) and dividing by seven (*ṛṣi*). A chariot and a seat, in accordance with the general rule regarding vehicles and couches, are to be determined on the basis of these elements.

Thus ends, in the *Mayamata*, treatise on dwelling, the
thirty-second chapter : RULES FOR SEATS.

18. *Pūjāpīṭha*: that piece of furniture is a small low table; it is used in private worship as a stand for gods' images (see below v. 23b), hence its place here amongst the 'seats'. It is of three kinds according to *Īśānaśiva* (*kriyā*. 48.95 sq.): the *bhadrapīṭha* which is like a pedestal for statues, the *snānapīṭha* which has a spout and the *kūrmāsana* which is depressed at the centre.
19. Cf. *Īśānaśiva* (*kriyā*. 48.95):
 पूजापीठं च देवानामाद्यं षण्मात्रविस्तृतम्।
 द्विद्वयङ्गुलविवृद्ध्यातः करान्ताद् दशधा तथा॥
20. *Karṇikā*: see above 23.79-80a (description of the *balipīṭha*)
21. See above 9.18 sq. The elliptical presentation given here does not strictly follow grammatical rules. Thus being the case the interpretation seems to be sure. *Raśmi* is 'three' because:
 किरणास्त्रिविधाः सूर्ये तापारोग्यप्रकाशदाः।
 हरन्ति स्वप्रभावेन दैन्यं तापं च पातकम्॥
 (quoted in *Saṃketa Koṣa*, p. 33).

अथ त्रयस्त्रिंशोऽध्यायः[1]

[लिङ्गलक्षणम्]

[निष्कलादिलिङ्गभेदानि]

[2]निष्कलं सकलं मिश्रं लिङ्गं चेति त्रिधा मतम् ।
निष्कलं लिङ्गमित्युक्तं सकलं बेरमुच्यते ॥ १ ॥
मुखलिङ्गं [3]तयोर्मिश्रं लिङ्गोच्चाकृतिसन्निभम्[4] ।
बिम्बमूर्तिः शरीराभा विश्वमूर्तिस्वरूपकैः[5] ॥ २ ॥
[6]चिह्नदेहप्रतिच्छन्दप्रतिमाङ्कैस्तु नामभिः ।
[7]दृश्यदेवः समाख्यातो निष्कलं वक्ष्यतेऽधुना ॥ ३ ॥

[शिलालक्षणम्]

श्वेता रक्ता च पीता च [8]विप्रादीनां हितासिता ।
एकवर्णा घना स्निग्धा शिला भूमिनिमग्नका ॥ ४ ॥
व्यासायामवती ग्राह्या [9]यौवनातिमनोरमा ।
[10]वातातपानलालीढा [11]मृद्वी क्षाराम्बुसंश्रिता ॥ ५ ॥
दुःस्थानस्थान[12]रूक्षा च या कर्मान्तरयोजिता ।

1. Texts A, B, C, D, E, H.
2. D : सकलं निष्कलं
3. D : ततो
4. A, B, C, E, H : लिङ्गार्चाकृतिसन्निभैः
5. D : मूर्तिररूपकैः
6. A, B, C, H : छत्रदेह-; : वियद्देहप्रतिच्छत्र
7. A, C : दृश्यो देवसमा; B, D, H : दृश्यो देवस्समा॰
8. D : विद्वत्प्राज्ञामनुक्रमात्
9. D : यौनादी (?)
10. D : पादातपनलीढा च मृदुशीतांबुसंश्रिता
11. E : मृची क्षावामसंश्रिता; H : मृर्चाक्षावामसंशृता
12. E, H : रीक्षा

CHAPTER 33

THE LIṄGA[1]

Different kinds of divine representation

1-2a It is said that there are three sorts of representation of the god, symbolic, iconic and mixed. Those which are symbolic (*niṣkala*) are called Liṅga; the iconic (*sakala*) are called 'image'; the Mukhaliṅga is a combination of these two and is similar to the Liṅga as to shape and height.[2]

2b-3 The manifestation in the form of an image is analogous to a body and is provided with one of the specific aspects of the universal form of the god. Images incorporate the characteristic signs (of each of the forms of the god) and the god is designated by the names which correspond to these images.[3] It is of the symbolic representation (of Śiva) that we are now going to speak.

Characteristics of stones[4]

4-5a A white stone should be taken (to represent the god), this being suitable for brahmins; (for *kṣatriya*) it is red, (for *vaiśya*) yellow and (for *śūdra*) black. The stone should be of uniform colour and should be of dense, smooth and deeply embedded in the earth; it must be of appropriate length and width and it must be 'mature'[5] and of pleasing appearance.

1. This chapter and the next one have been widely used by T.A. Gopinatha Rao (see *Elements of Hindu Iconography*, vol. II part 1, pp. 75 sq.); the same author gives long quotations of *Mayamata*, which seem to correspond to the text of our manuscript C (ibid., appendix B pp. 11 sq.). All agamic treatises comprises one or several chapters dealing with the *Liṅga*: the most important of those texts are reproduced by Pandit N.R. Bhatt in the footnotes of his editions of *Ajitāgama* (vol. I, pp. 17 sq.) and *Rauravāgama* (vol. II, pp. 14 sq.).
2. *Liṅga*: this term here is used in its general meaning ('sign', 'mark' hence 'representation'), as well as to designate the phallic symbolical representation of Śiva. In our translation we use 'Liṅga' when the second meaning is concerned and, elsewhere, 'representation' (or cognate terms). About *niṣkala*, *sakala* and *miśra*, applied respectively to 'symbolic', 'iconic' or 'mixed' representations, see e.g. H. Brunner in *Journal Asiatique*, 1969, pp. 445-47. The *Mukhaliṅga* is dealt with in chapter 36 (vv. 107b-118) as the sixteenth *mūrti* of Śiva.
3. The characteristic signs (*cihna*) of those iconic representations are dealt with in chapter 36.
4. See *Ajita* 5.25 sq. (and texts quoted in footnotes) and Dagens 1984 pp. 22-24).
5. *Yauvana*: see below vv. 12b sq.

रेखाबिन्दुकलङ्काढ्या वृद्धा [13]वक्रा च या शिला ॥ ६ ॥
सशर्करा [14]विवर्णा च सत्रासायतनस्थिता ।
निःस्वना सदरीभेदा सगर्भा निन्दिता वरैः[15] ॥ ७ ॥
एकवर्णा घना स्निग्धा मूलाग्रादार्जवान्विता ।
[16]गजघण्टारवा या सा पुंशिलेति प्रकीर्तिता ॥ ८ ॥
स्थूलमूला कृशाग्रा या [17]कांस्यतालसमध्वनिः ।
स्त्रीशिला कृशमूलाग्रा[18] स्थूला षण्डेति निःस्वना[19] ॥ ९ ॥
[20]सकलं निष्कलं मिश्रं कुर्यात् पुंशिलया सुधीः[21] ।
युञ्जीयात् [22]स्त्रीशिलां सम्यङ् [23]नारीबेरं च पिण्डिकाम्[24] ॥ १० ॥
षण्डोपलेन [25]कर्तव्ये ब्रह्मकूर्म[26]शिले तथा ।
[27]नन्द्यावर्तशिला वाऽपि [28]कर्तव्या तेन वर्त्मना[29] ॥ ११ ॥
प्रासादतलकुड्यादि कर्म कुर्याद् विचक्षणः[30] ।
सा शिला त्रिविधा बाला मध्यमा स्थविरेत्यपि ॥ १२ ॥

13. D : वक्त्रा; E, H : वाका
14. D : सवर्णा च या स्त्रारा च विस्वरा ।
15. D : परैः
16. D : गजकर्णाऽथवा; E, H : गजखण्डा
17. A, B, E : कंस-
18. A, B, E, H : ०ग्रा०
19. D : +स्वनैः; H : न ध्वनिः
20. D, H : निष्कलं सकलं
21. E, H : सुखी
22. A, B, C : स्त्रीशिलः; D : स्त्रीशिलया
23. D : लिङ्गबेरं
24. A, B, C, H : पिण्डिका; D : पीठिका
25. Corr. A, B, D : कर्तव्यं; C : कर्तव्याः; E : कर्तव्या
26. D : शिला
27. E and H omit 11b; A, B, C : नन्दयावर्तशिले
28. D : कर्तव्यं
29. C : चात्मनी; A, B : चात्मना
30. D : च दक्षिणः

5b-7 The sages reject a stone licked by the wind, by blazing sun or by fire; they reject a (too) soft stone or one that has been in alkaline water; they reject one which is shaky or which has been displaced; they reject one which is rough or which has already been used; they reject a stone with 'streaks', 'spots' or 'stains' and one that is 'aged' and cross grained;[6] they reject a stone which contains grit or which is of indefinite colour; they reject one with 'cracks'[7] and one found inside a building;[8] they reject one which gives off no sound and one which is alveolar, fissured or 'pregnant'.[9]

8-9 A stone is said to be 'male' when it is of uniform colour, dense, smooth and perfectly cylindrical and when it gives off the sound of an elephant bell. A 'female' stone has a wide bottom and a narrow head and gives off the sound of a cymbal. A 'neuter' stone has a narrow top and bottom, a wide median part and gives off no sound.[10]

10-12a The sage makes an iconic, symbolic or mixed representation with a 'male' stone but commits no error if he makes the image of a female deity or a pedestal with a 'female' stone.[11] A 'neuter' stone is used to make 'Brahmā's stone' and 'Kūrma's stone' as well as the *'nandyāvarta* stone'.[12] The sensible man will build the base, the walls and other parts of the temple, in the same way.[13]

12b These (male, female and neuter) stones may be of three sorts, 'young', 'mature' or 'aged'.[14]

6. *Rekhābindukalaṅkāḍhya*: these terms are borrowed from lapidaries (see e.g. *Ratnaparīkṣā* 20, quoted in L. Finot, *Les lapidaires indiens,* Paris 1986, p. 7). The *Kāraṇāgama* gives some details (I.9.63b sq., quoted in *Ajita* vol. I p. 32); there are three kinds of 'streak' (*rekhā*): 'like a tortoise' (*pṛṣṭhapādavadākāra*), 'like a spider' (*sūtrapādavadāyata*) and 'like sun rays' (*sūryaraśmivadākāra*); in the same way 'spots' (*bindu*) are either 'like a nipple' or 'like a ambu fruit', while 'stains' (*kalaṅka*) are 'like a peacock tail feather', 'like a black gazelle' or 'like a *kṛṣṇaloha*'(?). *Vṛddha*: see below vv. 12b sq.
7. *Trāsa* ('crack') is another kind of flaw (see *Kāraṇa*, 1c.).
8. That is to say that stones are not to be reused.
9. *Sagarbha*: below vv. 16b-17a.
10. See above 15.84-85 for a similar classification for timber woods.
11. See 34.2-3.
12. These stones are the liners on which rest the pedestal and the bottom of the Liṅga (cf. 34.44 sq.).
13. It is not clear if the temple is to be built with the same category of stone as used for the representation of the god.
14. See *Ajita* 5.28b and texts quoted ad loc.

[31]टङ्कघातादिमृद्वी या मन्दपक्वेष्टकोपमा[32] ।
शिला बाला मता तज्ज्ञैः सर्वकर्मसु निन्दिता[33] ॥ १३ ॥
[34]स्निग्धा गम्भीरनिर्घोषा सुगन्धा शीतला मृदुः[35] ।
[36]निबिडावयवा [37]तेजःसहिता यौवना शिला ॥ १४ ॥
मध्यमा [38]सर्वयोग्या स्यात् सर्वकर्मार्थसिद्धिदा ।
[39]मत्स्यमण्डूकशकला रूक्षा वृद्धा शिलाशिवा ॥ १५ ॥
[40]रेखाबिन्दुकलङ्काढ्या सा त्याज्या सर्वयत्नतः ।
[41]छेदने तक्षणे यत्र मण्डलं दृश्यते यदि ॥ १६ ॥
सा शिला गर्भिणी [42]विद्वांस्तां प्रयत्नेन वर्जयेत्[43] ।
[44]मुखमुद्धरणेऽधोंऽशमूर्ध्वंभागं शिरो विदुः ॥ १७ ॥
[45]शिलामूलमवाक् प्रत्यगङ्गाग्रं प्रागुदग्दिशि ।
अग्रमूर्ध्वमधोमूलं पाषाणस्य स्थितस्य तु ॥ १८ ॥
नैर्ऋत्यैशानदेशाग्रा वह्न्यग्रा वह्निवायुगा[46] ।

[शिलासंग्रहणम्]

उत्तरायणमासे तु शुक्लपक्षे शुभोदये ॥ १९ ॥
प्रशस्तपक्षनक्षत्रे मुहूर्ते [47]करणान्विते ।
गच्छेल्लिङ्गं [48]समुद्दिश्य वनं चोपवनं गिरिम् ॥ २० ॥
अथवा शुद्धदेशं[49] तु भूमग्नोपलसंयुतम्[50] ।

31. B (var) : टङ्कघातटिं; D : टङ्कखातादि
32. D : मण्डपाद्येषुकोपमा
33. E, H : निश्चिता; D : तन्त्रैः सवकर्मेषुयोज्यते ।
34. E : स्निग्ध-
35. D : मृदु
36. A, B, C, E, H : नबिला॰
37. E : तेजःसंहिता युवतिः शिला; D : ॰त्तमा संगता
38. C, E : सर्वयोग्या सा; D : सर्वयग्यानां
39. D : omits beginning of 15b; E : मत्स्यमण्डूकला-रूक्षा + + वृद्धा
40. D, E : या रेखा मण्डलाकीर्णा
41. D : छेदयेदक्षयमृतर्मण्डलं
42. D, E : विद्यात्
43. E : विवार्जता
44. E, H : मुखमुद्धरणांशेंऽशे ऊर्ध्वभागं
45. A, B, E : शिलामूलमवाक्प्रत्यगुदगग्रं; C : शिलया मूलवत्प्रत्यग्दिग्रं
46. E : वायुग्रा वह्निनिर्मिता
47. D : कार-
48. E, H : समुदीक्ष्य वनं चोपगिरि हरिम्
49. A, B, C, E : देशे
50. B : युते

13 A 'young' stone is soft when struck by an implement such as hatchet and it gives off a sound similar to that of a partly baked brick. Connoisseurs proscribe the use of these stones for anything at all.

14-15a A 'mature' stone is smooth and round and gives off a deep sound; it is 'cold'[15]. and sweet, is not fragmented and it glows; this stone 'in the prime of life' is suitable for every sort of use and contributes to the success of all work (for which it is used).

15b-16a An 'aged' stone, rough as a toad's or a fish's skin is not auspicious; it has 'streaks', 'spots' and 'stains' and great care is to be taken that it be set aside.

16b-17a A stone in which circumvolutions are to be seen when it is cut or worked, is a 'pregnant' stone and is one which the knowledgeable will be careful to discard.[16]

17b-19a When a stone is quarried out, its face is on the underneath; its upper part is its head and, when the bottom is to the south (or the) west, the head is to the north or (east). When the rock lies vertical in the ground, the head is above and the bottom below.[17] (A stone lying) south-west (to north-east) has its head in the north-east whereas, when north-west to south-east, its head is in the south-east.

Searching for stones[18]

19b-21 (A stone intended for making) a representation of a god should be sought in a month when the solar path is to the north, in the course of

15. *Śitala*: see Dagens 1984 p. 22.
16. They are probably weathered stones or stones from a volcanic origin. *Īśānaśiva* (*kriyā*. 37.1 sq.) and *Suprabheda* (*kriyā*. 33.72b sq.) indicate how are to be interpreted the 'circumvolutions (*maṇḍala*).
17. The stone intended for an image of a god, becomes that god as soon as it is chosen. As the *vāstupuruṣa* (above 7.53), the god lying in the ground faces underneath. However what is said in this passage may have some more practical aim: as our friend J. Dumarçay told us, the sculptor must know the lay of the stone, in order to take advantage of its qualities; to mark the 'face' of the stone (below v. 31a) is no more than to mark its lay.
18. Rites which mark the quarrying of a stone are not different from those for cutting a tree (see above 15.81 sq.); several texts deal with both of them at the same time (see e.g. *Ajita* chapter 5.)

[51]ऐन्द्राशायां तु सौम्यायामैशान्यां वा विशेषतः ॥ २१ ॥
निमित्तः शकुनैर्योग्यैः[52] सह मङ्गलशब्दकैः ।
स्थापकः स्थपतिः कर्ता कृतकौतुकमङ्गलः[53] ॥ २२ ॥
स्थापकः स्थपतिश्चैव सितवस्त्रपरिच्छदौ ।
श्वेतगन्धानु[54]लेपौ तौ सितवस्त्रोत्तरीयकौ[55] ॥ २३ ॥
सितपुष्पशिरोयुक्तौ [56]प्राप्तपञ्चाङ्गभूषणौ ।
गन्धैः पुष्पैश्च धूपैश्च मांसेन रुधिरेण च ॥ २४ ॥
पायसोदनमत्स्यैश्च भक्ष्यैश्चापि पृथग्विधैः ।
अर्चयेदीप्सितान् [57]वृक्षानुपलान् वनदेवताः ॥ २५ ॥
[58]भूतक्रूरबलिं दत्त्वा कर्मयोग्यां [59]वरेच्छिलाम् ।
स्थपतिर्वरवेषाढ्यो मन्त्रयेत् प्राङ्मुखो वरः[60] ॥ २६ ॥

अयं मन्त्रः

ॐ अपक्रामन्तु भूतानि देवताश्च सगुह्यकाः[61] ।
युष्मभ्यं [62]तु बलिर्भूयात् क्रूराश्च वनदेवताः ॥ २७ ॥
कर्मैतत् साधयिष्यामि क्रियतां वस्तुपर्ययः[63] ।
एवमुक्त्वा [64]नमस्कृत्य शिलाश्छेत्तुं समारभेत्[65] ॥ २८ ॥
तत्रैव स्थापको [66]युक्त्या जुहुयात् तदुदग्दिशि ।
हेमसूच्यष्ठीलाभ्यां तु शोधयेत् प्रथमं पुनः [67] ॥ २९ ॥
तीक्ष्णशस्त्रेण [68]महताप्यष्ठीलेन प्रहारयेत् ।
[69]इष्टायामविशालाभ्यामधिकं ग्राह्य यत्नतः ॥ ३० ॥

51. A, C : ऐन्द्रयाशायां; E : इन्द्रेशायां; H : ऐन्ज्ञेशायन्तु
52. E : -ज्यैः
53. D : मङ्गलौ
54. D : लिप्ताङ्गं; लेपे
55. D : -कैः
56. E : व्याप्त०
57. C : वृक्षानुपला; E : वृक्षानपलान्वितदेवतान्
58. D : भूतक्षुद्र-
59. D : वरै०
60. D : परः
61. D : देवताश्चिरगुह्यकाः
62. D : तु बलिं; E : तं बलिं; H : युष्मसन्तं बलिं
63. D, E, H : वासपर्यया:
64. D : नवस्तुत्य शिलाच्छंद्यं
65. E : समाचरेत्
66. D : योज्या जहियात्; E, H : यक्त्या जुहुयातु तद्देशिकाः
67. D, E : ततः
68. Corr. A, B, C, E, H : महता यष्टिलेन; D : महता पुष्टिलेन
69. E : शुष्का; D : इष्टायां वा शिलाभ्यां वा अधिका संग्रहेत्ततः

the bright fortnight, on a day when the sunrise is beautiful, in the prescribed half of the *nakṣatra* and at an appropriate moment during the auspicious half of the day. The search takes place in a forest or a wood, on a mountain or in a pure region rich in concealed stones, which region may be to the north-east, north or east.

22 The donor goes there in the company of the *sthāpaka* and the architect, having performed the solemn rites; premonitions and portents are to be favourable; sounds of good omen are (to accompany the search).

23-24a The *sthāpaka* and the architect are to be clothed in white and anointed with white perfumed ointment; they each wear a white undergarment and a scarf; their heads should be crowned with white flowers and the five parts of their bodies decorated.

24b-25 The forest deities, along with the chosen trees and stones must be appeased first of all, with perfumes, flowers and fumigations as well as offerings of meat and blood, boiled (sesame) rice, rice cooked in water, fish and various foods.

26 The offering to the spirits and to the bloodthirsty deities once having been made, an appropriate stone is chosen. Then the perfect architect, clothed in white and facing east, pronounces the formula given here:

27-28a "OM! That spirits, deities and demons depart! This offering is for you, bloodthirsty (deities), forest deities! I am going to perform this act, you must change your dwelling place!"[19]

28b- That said and homage paid, the splitting of the stone is embarked upon.
30a At that very moment the *sthāpaka* is to make an oblation, in conformity with the ritual and to the north of the stone; he then makes a cut with a gold point and with a pebble (in the guise of mallet),[20] then the stone is struck with a sharp edged chisel and a big pebble.

30b- (A block of stone), greater in length and in width than (the

19. Cf.15.89-90 for a similar formula.
20. *Śodhayet*: 'he corrects', 'he rectifies'. *Aṣṭhila*: cf.6.18.

चतुरश्रसमं कृत्वा मुखभागं विचिन्त्य च ।
शुद्धिं [70]कृत्वार्चयित्वा तु गन्धाद्यैर्विधिपूर्वकम्[71] ॥ ३१ ॥
लिङ्गं वा [72]पिण्डिकां बेरमौपलं [73]वार्क्षमेव वा ।
[74]वस्त्रैरावेष्टयित्वा तु [75]रथे संस्थाप्य यत्नतः ॥ ३२ ॥
[76]सर्वमङ्गलसंयुक्तमानीयात् कर्ममण्डपे[77] ।
यथोक्तविधिना सम्यक् कुर्यादन्तरितेन च[78] ॥ ३३ ॥
[79]यथोक्तविधिना नैव लभ्यते यदि पण्डितः[80] ।
[81]गृहीत्वान्यत्र पूर्वोक्तविधिना तदुदग्दिशि[82] ॥ ३४ ॥
नीत्वा तत्र खनित्वा तु [83]शुभऋक्षमुहूर्तके[84] ।
गृहीत्वा [85]विधिवद्धुत्वा शुद्धिं कृत्वाम्भसा ततः ॥ ३५ ॥
गन्धाद्यैरर्चयित्वा तु सर्वमङ्गलघोषणैः ।
[86]आनीयात्पूर्ववत्तत्र दिशां दोषैर्विमुच्यते ॥ ३६ ॥

लिङ्गप्रमाणम्

[लिङ्गस्थानम्]

[87]लिङ्गमानाद् विमानं वा लिङ्गं वा हर्म्यमानतः ।
गर्भमध्ये [88]तु सूत्रात् तु वामेऽर्चालिङ्गमेव वा ॥ ३७ ॥
स्थापयेत् [89]किञ्चिदीशानमाश्रयित्वा विचक्षणः ।

70. D : कृत्वा तु शायित्वा
71. E : ०धैरर्चयेद् बुद्धः
72. E, H : पैण्डिकं बेरमुपलं
73. D : पक्षमेव; H : वाक्षमेव
74. D : वस्त्रेण वेष्टयित्वा
75. E : रमे; H : रसे
76. E : सर्वमण्डल-; D : सर्वालंकारसंयुक्तं मानयेत् ; H : सर्वमण्डलसंयुक्तमानीयीत्
77. C : ०पम्
78. D : कुर्यान द्विरतेन च
79. C : omits 34a.
80. Corr. A, B, C : पिण्डिका; D : बन्धितौ; E, H : पिण्ड्ति
81. D : गृहिता०
82. D : पूर्ववद् दिशि; H : विधानत्तद्विदिग्दिशि
83. D : शुभपक्ष०
84. E : -तये
85. D : विद्धिवद्विद्वान्
86. A, B, E, H : आनीयात् कर्मपूर्वत्र दिशि कोष्ठाद्विमुच्यते; C : आनीयात् पूर्ववत्तत्र दिशमेतैर्विमुच्यते
87. E, H : लिङ्गमानविमानं; D : लिङ्गमानविमानं वा हम्य-मानं तथा भवेत्
88. A, B, C : च
89. A, B, C : किञ्चिदंशं तु आश्रयित्वा; E : किञ्चिद-भ्रन्तदर्भायत्वा

31a dimensions) chosen (for the finished object), having been carefully taken, it should be shaped into a regular parallelepiped and the making of a mark on its 'face' should not be overlooked.[21]

31b-33 (This block) is to be cleaned next and honoured with perfumes and other commodities according to the ritual indicated above; whenever a Liṅga, a pedestal or an image is to be made, the material being wood or stone, the (rough hewn shape) is to be covered with cloth and very carefully placed on a chariot; then, amidst great ceremony, it is taken to the workshop where it is properly fashioned according to rule, and hidden from outside eyes.[22]

34-36 If the sage has not found (a block of stone) which accords with the rule given, (here is what he should do): after having taken a rock from an un(-suitable) place, he is to (perform) the prescribed ritual to the north (of the suitable place) and then he should take the block there and, at an auspicious time under a favourable planet, hollow out (a hole as if to extract the block). The block is then taken out and an oblation made according to the rule. He then washes the block with water and pays homage to it with perfumes and other commodities and with cries of good omen; it is then taken to (the workshop) as above. The (stone) is thus freed from faults (resulting) from an irregular origin.[23]

Dimensions of Linga

37a The dimensions of a temple (may be calculated) from those of the Liṅga or (those of) the Liṅga, from those of the temple. .

Position of Linga[24]

37b- The sage places the Liṅga, or the image, in the centre of the shrine to

21. See above note 19. According to *Īśānaśiva* (*kriyā.* 36.73) face, back, head, and bottom are to be marked:

इष्टप्रमाणं छित्वा तु चतुरश्रं समं शुभम् ।
मुखमूलशिरःपृष्ठान्यङ्कयित्वाम्बरावृतम् ॥

22. Pandit N.R. Bhatt told us that working 'hidden from outside eyes' (*antaritena*) makes the sculptor able to correct small mistakes discreetly, without entering in lengthy atonement rites.

23. That is to say that the rite is enough to make a stone auspicious and suitable, even if its origin is not according to the rule: this is, once more, a mark of the 'practical' side of the *śilpaśāstra.*

24. This passage deals with the placing of the liner (*brahmaśilā*) which supports the pedestal (see 34.14 sq.) and which is to be slightly off-centre. Cf. *Raurava* (*kriyā.* 28.68), *Ajita* (18.180 sq. and texts quoted ad loc.). Three parallels are to be drawn from east to west and as much from north to south: the first line, called *brahmasūtra*, goes through the centre of the sanctum, another one (*śivasūtra*) runs to its left and the third one which is the *viṣṇusūtra* is between them. The centre of the *brahmaśilā* is to be at the intersection of east-west and north-south *śivasūtra*, that is to say at the north-east of the centre of the sanctum (see also below 34.71).

[90]त्रिःसप्तांशे कृते द्वारे [91]ब्राह्मेंऽशं मध्यमं भवेत् ॥ ३८ ॥
कृत्वा षडंशकं तच्च वामे द्व्यंशं व्यपोह्य च[92] ।
[93]तदंशमग्रं नीत्वा तु प्रागुदग्गतसूत्रकम् ॥ ३९ ॥
तद् ब्रह्मसूत्रमित्युक्तं तत्सूत्रं शिवमध्यमम् ।

[नागरलिङ्गम्]

[94]गर्भार्धमधमं श्रेष्ठं [95]पञ्चत्र्यंशं शिवायतम् ॥ ४० ॥
भवन्ति नव[96]लिङ्गानि तयोर्मध्येऽष्टभाजिते[97] ।
श्रेष्ठमध्यकनिष्ठानि त्रित्रिभेदानि तानि हि[98] ॥ ४१ ॥
नागरे नागरस्योक्तं मानं लिङ्गस्य मन्दिरे ।
विकारांशे [99]तदायामे [100]भूतगङ्गाग्निविस्तरम् ॥ ४२ ॥
जयदं पौष्टिकं [101]सार्वकामिकं नागरे विदुः ।

[द्राविडलिङ्गम्]

गर्भे त्रिसप्तभागे तु दशांशं द्राविडेऽधमम्[102] ॥ ४३ ॥
त्रयोदशांशकं श्रेष्ठं [103]मध्येऽष्टांशे तु पूर्ववत् ।
[104]त्रिःसप्तांशे निजायामे षट्पञ्चचतुरंशकम् ॥ ४४ ॥
जयदादि[105]विशालं तत् पूर्ववद् द्राविडे मतम् ।

[वेसरलिङ्गम्]

वेसरे पञ्चपञ्चांशे गर्भागारे विमानके[106] ॥ ४५ ॥
त्रयोदशांशकं [107]हीनं श्रेष्ठं स्यात् षोडशांशकम् ।

90. D : त्रिसप्तांशी
91. A, B : ब्राह्मेंऽशे मध्यमे; C : महांशे मध्यमे; D : ब्रह्मांशं मध्यमे-
92. E : ०त
93. तदंशमग्रे; D, E : तन्मानमग्रतो; H : तमानमग्रतं कृत्वा
94. E, H : गर्भार्धं कन्यसं
95. A, B, C, E : पञ्चत्रिंशं
96. C : मानानि
97. E, H : भागिके
98. D : यानि हि
99. E, H : तदायानं भूतभागानि विस्तरम् ।
100. D : भूतवेदा०
101. C : सर्वगामिकं
102. E, H : मतम्
103. A, B, C, D : गर्भे
104. 44b and 45a are missing in C
105. D, E : विशालन्तं पूर्व०
106. D : ०कम्
107. E, H : गर्भं हीनं स्यात्

38a the left of that line (which passes through its exact centre), so that it is slightly displaced towards the north-east.

38b-40a (For that purpose) the width of the door is divided into twenty-one parts and the median part must be taken on the axis of Brahmā's square; (that median part) is next divided into six parts, two of which, starting from the left boundary (in relation to the god), are taken for the placing of a point, from which a line is drawn towards the east, with a displacement towards the north. (The line which passes through the exact centre) is the line of Brahmā; the line (displaced towards the left) passes through the centre of (the representation) of Śiva.

Dimensions of nāgara Liṅga[25]

40b-43a Herewith the dimensions of a *nāgara* Liṅga installed in a *nāgara* temple: the least height for (this symbol of) Śiva is equal to half the (width of the sanctum); the greatest is equal to three fifths (of that width); (a total of) nine (possible heights) for the Liṅga result from dividing the distance between these two limits into eight. There are large, medium and small ones and, thus, three of each category. The width (of these Liṅgas) is respectively five, four or three-sixteenth of their height (proportions which correspond) to the *jayada, pauṣṭika* and *sārvakāmika* types in the *nāgara* class.[26]

Dimensions of drāviḍa Liṅga

43b-45a The least height for a *drāviḍa* Liṅga installed in a *drāviḍa* temple is equal to ten twenty-firsts (of the width of the sanctum) and the greatest to thirteen twenty-firsts. The difference between these two is divided as above. For the *drāviḍa* class, the widths corresponding to the *jayada* and other types are, respectively, six, five and four twenty-firsts of the chosen height.

Dimensions of vesara Liṅga

45b-47 The least height possible for the Liṅga of a *vesara* temple is equal to thirteen twenty-fifths the width of the shrine and the greatest is sixteen twenty-fifths; as previously, a total of nine (possible widths for the

25. For *nāgara, drāviḍa* and *vesara* temples see above chapter 19 note 31.

26. *Jayada, pauṣṭika, sārvakāmika*: these terms have been already used for the classification of buildings according to the ratio of their height to their width (see 11.9, 19.3, 26.9-10).

तयोर्मध्येऽष्टभागे तु नव लिङ्गानि पूर्ववत् ॥ ४६ ॥
पञ्चपञ्चांशके [108]दर्घ्ये वसुधातुरसांशकम्[109] ।
वेसरस्योदितं व्यासं पूर्ववज्जयदादिकम् ॥ ४७ ॥
विकारपरिधौ[110] भूतव्यासः सर्वत्र कीर्तितः[111] ।
गर्भमानमिदं प्रोक्तं हस्तमानं तु वच्म्यहम्[112] ॥ ४८ ॥

[हस्ततो लिङ्गमानानि]

आरभ्यैककरं नन्दहस्तान्तं षट्षडङ्गुलैः ।
[113]वृद्ध्यायतास्त्रयस्त्रिंशत्संख्या लिङ्गस्य कीर्तिताः ॥ ४९ ॥
पञ्चारत्नि [114]विमानाद्या द्वादशक्ष्माद्यसद्मनः[115] ।
क्रमेणैव त्रयस्त्रिंशत्संख्या तासां विधीयते[116] ॥ ५० ॥
केचित् त्र्यङ्गुलवृद्ध्या तु वदन्त्येकादिहस्ततः ।
[117]आयादिसम्पदामर्थं मानादेकाङ्गुलक्षयात्[118] ॥ ५१ ॥
[119]प्रवृद्ध्योत्तुङ्गमात्तव्यं तत्र दोषो न विद्यते ।
[120]पञ्चपञ्चाङ्गुलं मूलाद् [121]वृद्ध्याष्टककलाङ्गुलैः ॥ ५२ ॥
वृद्ध्या लिङ्गीयत शस्ते प्रत्येक नवमनिकम्[122] ।
क्षुद्राल्प[123]मध्यमोत्कृष्टहर्म्याणामुदितं क्रमात् ॥ ५३ ॥

[द्वारादितो मानानि]

द्वारोदयसमं श्रेष्ठं [124]त्रिभागोनं कनिष्ठकम्[125] ।
स्तम्भोत्सेधे नवांशे तु [126]मुनिभूतांशकोदयम् ॥ ५४ ॥

108. D : दीप्ते
109. A, C : ०के
110. C, D : ०तौ
111. C : परिकीर्तितः; E : कीर्तिता
112. E, H : वदाम्यहम्; D : हस्तमानेन वृद्धिदम्
113. E : वृद्धायतास्त्रीपुंस्त्री च संख्यलिङ्गस्य
114. B : विमानाद्याः; E, H : विमानानां
115. E, H : सद्मनाम् ; D : त्रयोदशान्तसम्यकम्
116. D, E : संख्यानां विधीयताम्
117. E and H place 51b-52a between 54 and 55.
118. D : मानमेकाङ्गुलक्षयम्
119. D : प्रवृद्धोत्तुङ्गमार्तस्य
120. D : पञ्चपञ्चाङ्गुले; H : पञ्चपञ्चाङ्गुली
121. C : द्व्यर्धाष्टि; H : विद्राप्यष्ट०
122. E, H : शब्दनवप्रत्येकमानकम्
123. E, H : मध्योत्कृष्ठा हस्तानां नवमानकम्
124. E : मातृभागैकमष्टकम्; H : मात्रभागकमष्टकम्
125. D adds, after 54a : तयोर्मध्येऽष्टभागे तु नवलिङ्गानि पूर्ववत् ।
126. E : मुनिभागाद्विकोदयम्

Liṅga) results from dividing the difference between these two (extremes) by eight. For the *vesara* class the widths corresponding to the types listed above, *jayada* and others are, respectively, eight, seven and six twenty- fifths of the chosen height.

48a In all cases the width is equal to five-sixteenths the circumference (of the rounded element).[27]

Dimensions expressed in cubits

48b Following the dimensions calculated from those of the shrine are the dimensions determined in cubits.

49-51a It is said that there are thirty-three heights possible for the Liṅga, going from one to nine cubits by successive increments of six digits. It is said, however, that for temples of twelve or more storeys, these thirty-three (heights) start at five cubits whilst the increments are (the same as those given above). Some say too that the increments should be three digits when the starting point is one cubit.

51b-
52a It is not a fault if a height is chosen which is more or less, by one digit, than the heights given above, if this is done in accordance with the *āya* and other formulae.

52b-53 The Liṅga suitable for small medium and large temples have nine possible heights, starting from twenty-five digits, with increments of eight (or) sixteen digits.[28]

Dimensions calculated from those of the door and from other elements of the temple[29]

54-55 The greatest (height possible for the Liṅga) is equal to the height of the door and the least to a quarter of that. (Otherwise the greatest) is equal to seven-ninths that of the pillars and (the smallest) to five ninths.

27. That gives to π an approximate value of 3.2
28. Twenty-five digits make up a *prājāpatya* cubit (5.5b).
29. Cf. *Tantrasamuccaya* (2.27-28 = *Śilparatna* 11.1-2).

[127]तत्तन्मध्येऽष्टधा भक्ते नवलिङ्गोदयाः स्मृताः ।
नागरादिषु सौधेषु [128]प्रोक्तव्यासानि पूर्ववत्[129] ॥ ५५ ॥
[130]प्रासादशिखरग्रीवस्थूप्यधिष्ठानमानकैः ।
केचिद् वदन्ति मुनयः कुम्भयोन्यादयो वराः[131] ॥ ५६ ॥
[132]गृहीतोत्सेधमानं तु [133]मानाङ्गुलैर्विभाजयेत् ।
[134]वृद्ध्या हान्याङ्गुलिच्छेदं परिहृत्य विचक्षणः[135] ॥ ५७ ॥

[आयादि]

उत्सेधेऽष्टगुणैः[136] सप्तविंशद्भिर्हरणे ततः[137] ।
शेषमश्वयुजाद्यं तु नक्षत्रं तु चतुर्गुणे[138] ॥ ५८ ॥
[139]नवभिर्हरणे शिष्टमंशकं तस्करादिकम् ।
[140]भुक्तिः शक्तिर्धनं राज[141]षण्डश्चाभयकं विपत्[142] ॥ ५९ ॥
समृद्धिरिति विख्यातान्यंशकानि [143]नव क्रमात् ।
तस्करं [144]च विपत् षण्डं निन्दितं वस्तुपारगैः[145] ॥ ६० ॥
[146]उत्तुङ्गवसुनन्दाग्नि[147]गुणैरर्कदशाष्टभिः ।
[148]शिष्टं धनमृणं चैव योनिकं स्याद् यथाक्रमम् ॥ ६१ ॥
[149]धनाधिकमृणं क्षीणं मानं तत् संपदां पदम् ।
योनिषु ध्वजसिंहश्च वृषो हस्ती शुभावहाः[150] ॥ ६२ ॥

127. A, C, E, H : तत्तद्गर्भे; D : तत्तद्भागे
128. E, H : प्रोक्तव्यासं दिशि
129. C : रूपवत्
130. D : प्रासादशिखरोऽग्रे वा स्थूप्यधिष्ठाणकैर्युतम् । E, H : प्रासादशिखरे ग्रीवस्थप्याधिष्ठानपूर्वकैः ।
131. C : दया वराः; D : पराः
132. A, B, C : ग्रीवोत्सेधस्य मानं तु; E : गृहोत्सेधस्य
133. D : मानाङ्गुलेन भाजिते
134. D : बन्ध्या
135. B, E, H : ०णैः
136. B (var) : गुणे
137. B : कृते; D : भाजिते ततः; E : हरनेत्ततः; H : हरणैत्ततः
138. D, E, H : गुणैः
139. D : नवभिस्तरणैश्
140. D, E, H : भुक्तिशक्ति-
141. D : षण्डानाञ्च भयं हि यत्
142. E : विपम्
143. E : नवं
144. E, H : चापिपाषण्डं
145. E, H : पाठकैः
146. B (var) : उत्तुङ्गं ; D : उत्तुङ्गे
147. A, B, C, E, H : गुणैकांशाष्टभिर्हते ।
148. C : शिष्टं धनऋणं ; D : हते शिष्टं दधानं च ; E : शिष्टं धनं ऋणं योनितः स्यात् तद्यथाक्रमम् ।
149. C : धनमधिकं मृणं
150. E : शुभाशुभाः

In either case, nine possible heights for the Liṅga result from dividing the difference (between the extreme of the proportions indicated above in relation to door or to pillars) by eight; the (corresponding) widths are determined as given above, depending upon whether a *nāgara* temple is in question or one of another class.

56 Some excellent sages, such as Kumbhayoni,[30] say (that the height of the Liṅga can be calculated) from the dimensions of the base of the temple or from those of its finial, attic or roof.

57 Once a dimension has been chosen for the height, it is to be divided (with a view to subsequent operations) into (a whole number) of digits; the sage is to avoid increasing or decreasing (that height) by fractions of a digit.[31]

Āyādi formulae[32]

58a-b The height having been multiplied by eight and (the product) divided by twenty-seven, a remainder is obtained which corresponds to one of the twenty-seven asterisms, the first being Aśvayuj.

58b-60 The height having been multiplied by four, (the product) should be divided by nine, so that a remainder is obtained which corresponds to one of the 'parts', of which the first is 'thief' and others, 'enjoyment', 'power', 'wealth', 'king', 'eunuch', 'absence of fear', 'adversity' and 'success'; these are the names of the nine 'parts', according to connoisseurs; 'thief', 'eunuch' and 'adversity' are to be rejected.[33]

61-62 Remainders, corresponding to 'wealth', 'debt' and 'matrices', are arrived at by multiplying the height by eight, nine and three and then by dividing (the products) obtained by twelve, ten and eight. If 'wealth' is large and 'debt' reduced, the chosen dimension will bring success. Amongst the (eight) 'matrices', the 'standard', 'lion', 'bull' and 'elephant' are beneficient.[34]

30. Kumbhayoni is Agastya; a rare instance of reference to a precise authority.
31. Cf. 36.83.
32. Cf. 9.18b sq. and note ad loc.
33. *Navāṁśa*: see *Sakalādhikāra* p. 278.
34. For the complete list of *yoni* see 9.21b or 26.206-207a.

तुङ्गं नवगुणं कृत्वा सप्तांभः क्षपयेत् ततः ।
शेषं सूर्यादिवारं स्यात् क्रूरास्तत्र विवर्जिताः[151] ॥ ६३ ॥
ग्रामादीनां च [152]कर्तुश्च नक्षत्रेणाविरोधि यत्[153] ।
तल्लिङ्गं [154]देशदेशेशदेहिनां शुभकारणम्[155] ॥ ६४ ॥

[लिङ्गलक्षणम्]

[156]इष्टायामविशालेन [157]चतुरश्रीकृतं समम्[158] ।
[159]जातिरूपं तु [160]तद् बिम्बं छेदनीयं यथोचितम्[161] ॥ ६५ ॥
[162]छन्दमष्टाश्रकं षोडशाश्रं नाम्ना विकल्पकम् ।
वृत्तमाभासकं लिङ्गं [163]तच्छेद्यं स्यात् त्रयात्मकम् ॥ ६६ ॥
[164]त्रिधा कृत्वायतं मूले [165]ब्रह्मांशं चतुरश्रकम् ।
अष्टाश्रं वैष्णवं मध्ये [166]वृत्तमूर्ध्वांशमैशकम्[167] ॥ ६७ ॥
इष्टविष्कम्भमानेन चतुरश्रीकृतं समम् ।
[168]कर्णायतार्धकर्णाभ्यामिष्टमष्टाश्रकं कृतम्[169] ॥ ६८ ॥
[170]चतुस्त्र्यंशकयोर्मध्यं मध्यपट्टमिति स्मृतम् ।
[171]व्यासे सप्तांशके त्र्यंशं मध्यपट्टं त्रिधोदितम्[172] ॥ ६९ ॥

151. D, E : विवर्जयेत्
152. E, H : कर्तव्यं
153. C : ०पि रोधयेत्
154. D : देशदेशी च ; E : देशदेशे च
155. D, E, H : हितकारणं
156. E : इष्टाश्रमे ; इष्टाश्रम
157. C : चतुर्श्रीव- ; D : चतुरश्र-
158. D, E : तु यत्
159. A, B, C, E : जात-
160. D : यल्लिङ्गं
161. A, B, C : छेदनीयमथोचितम्
162. D : चन्द्र- ; 66a missing in C.
163. B (var) : तच्छोद्यं ; E : तच्छेदं ; D : छेद्यं स्यातु क्रियात्मकम् ।
164. D : कृत्वाद्यायतकं मूले ब्रह्मांशं चतुरंशकम् ।
165. C : ब्रह्माश्रं
166. A : वृद्ध-
167. A : ०मीश्वरम् ; B : मैश्वरम् ; D : त्वीश्वरम्
168. A, C : कर्णायतर्क्षं ; B : कर्णायते तु
169. C, D : श्रमाङ्कितम्
170. D : चतुस्त्रिंशकैर्मध्ये
171. 69b missing in C; A, B, E : व्यासे पट्टांशके त्र्यंशे
172. D : मध्यपट्टोदितं त्रयं

63 The height having been multiplied by nine and the resulting product having been divided by seven, the remainder obtained corresponds to one of the days of the week, the first of which is Sunday; the 'bloody' days are to be avoided.[35]

64 A Liṅga which is not in opposition to the asterism of the village or the town nor to that of the sculptor, brings good fortune to the country, to its sovereign and to it inhabitants.[36]

Fashioning of the Liṅga

65-66 *Jāti* mode is the one adopted (if the block), in which the representation of the god is to be sculpted, is first shaped into a regular parallelepiped with the dimensions, in length and width, chosen (for the finished Liṅga); if it is in the shape of an octagonal prism, *chanda* mode is adopted, if the prism has sixteen sides, *vikalpa* mode and, if cylindrical, *ābhāsa* mode. That is the rough shape that should be sculpted in a triple natured Liṅga.

67 The height of the Liṅga being divided into three parts, the Brahmā element is at the bottom and is square section, that of Viṣṇu, which is octagonal, is in the centre and Īśa's element is the circular summit.[37]

68-69 There are three ways (to draw an octagon) in a square whose width is that prescribed (for the Liṅga);[38] the sought-after octagon may be drawn by taking the bisectrices from opposite angles (and the mediatrixes from opposite sides); (an octagon may, as well, be drawn) with a side equal to the mean between a quarter and a third (of the width of the initial square); the side of the octagon may be equal to three-sevenths the width (of the initial square).

35. That is to say that Sunday and Saturday are to be avoided; Tuesday too, without being 'bloody', is inauspicious according to *Sakalādhikāra* (p. 273 vv. 123-24):

वारेषु रविवारादिष्वर्कः क्रूरो भयावहः ।
इन्दौ श्रीपरमायोग्यं भौमे तु धननाशनम् ॥
बुधे च परमं सौख्यं जीवे स्त्रीपुत्रवर्धनम् ।
शुक्रे सौख्याभिवृद्धिस्स्यात् शनिः क्रूरो भयावहः ॥

36. Cf. 26.211.

37. *Aiśa* (*Īśabhāga*, etc.): this element which is the visible part of the Liṅga once set into the pedestal, is also called 'worshipped element' (*pūjabhāga*).

38. This indicates how to draw the octagonal Viṣṇu element; the first method prescribed here has been already used for firepits (*kuṇḍa*, see above v. 25.52).

[173]कोणान्तात् पट्टसूत्रेऽङ्के तिर्यक्सङ्गतसूत्रकम् ।
[174]पट्टार्धेनाङ्कितं यत्तु षोडशाश्रं तदुच्यते[175] ॥ ७० ॥
एवमश्रान्तरे धीमान् योजयेत् तु विचक्षणः[176] ।
कोटिच्छेदेन वृत्तं स्यान्निम्नं नैवोन्नतं यथा[177] ॥ ७१ ॥

[सर्वतोभद्रादिलिङ्गप्रमाणम्]

आद्यं तु सर्वतोभद्रं द्वितीयं वर्धमानकम् ।
शिवाधिकं तृतीयं स्याच्चतुर्थं स्वस्तिकं भवेत् ॥ ७२ ॥
अथ जगदमराणां सर्वतोभद्रमिष्टं
सुखदमवनिपानां [178]वृद्धिदं वर्धमानम् ।
[179]धनदमिह विशां वै शम्भुभागाधिकं [180]य-
च्छुभदमथ परेषां स्वस्तिकं तच्चतुर्णाम् ॥ ७३ ॥
त्रिंशद्भागे सर्वतोवद्रलिङ्गे मूले [181]मध्येऽग्रे दशांशं क्रमेण ।
वृत्तं तुल्यं सर्वतः शम्भुभागं विप्राणां तद् भूपतीनां प्रशस्तम् ॥ ७४ ॥
वेदभूत[182]रसभागिकैरधो [183]भूतषण्मुनिपदैरधः परम्[184] ।
षट्कसप्तवसु[185]भागया ततः [186]सप्तनागनवभागया पुनः ॥ ७५ ॥
वर्धमानमुदितं चतुर्विधं ब्रह्मविष्णुशिव[187]भागतः क्रमात् ।
[188]सर्वसम्पदुदयं जयप्रदं पुत्रवृद्धिदमिदं महीभृताम् ॥ ७६ ॥
सप्तसप्तवसु[189]भागया ततः पञ्चपञ्चकषडंशकैरपि ।
वेदवेदशर[190]भागया ततो [191]बन्धबन्धयुग[192]भागया पुनः ॥ ७७ ॥
[193]उक्तमत्र हि मया चतुर्विधं तच्छिवाधिकमजादिभागिके ।
[194]सर्ववस्तुदमिदं [195]विशामलं सर्ववर्णयमिनामुदीरितम् ॥ ७८ ॥

173. D : कोणातत्पट्टसूत्रार्त्ते (र्धे ?) कुजसंगतसक्रकम् ;
E, H : कोणातत्पट्टसूत्रांशे
174. D : पट्टार्धेनाङ्कितं
175. D : तथैव च ; E : षोडाश्रयन्तदुच्यते
176. D : तत् क्रमेण तु ; E : युक्तवत् क्रमात् ; उक्तवत्क्रमात्
177. E, H : निम्नोन्नततवे (?) तथा
178. D : वृद्धिता
179. D : धनदमिव ; H : धनदमिहविशालै (?)
180. D : तत् शुभदमथ ; E : तत् शुखदमथ
181. C : मध्ये स्यात्
182. D : घर- instead of रस-
183. A, B, C : ०थो
184. A, B, E, H : ०धःपदम् ; D : ०तः परम
185. D : भागतः
186. E : सप्तमुनिभागकैः
187. C : भागिकं
188. C : सर्वसंपदभिवर्धनप्रदं
189, 190. B : भागकैः ; D : भागतः
191. A : बध्यबन्ध- ; E : बन्धबल-
192. D : भागतः
193. E, H : उक्तमत्रिभिमया
194. E, H : सर्ववस्त्विदमिदं
195. A, B, E, H : विशाल्कं

70-71 (That octagon once obtained), a circle is drawn which is tangential to the sides (of that octagon) and the diagonals (of that octagon) are drawn; then by marking the middle of the arc (between the middle of two sides of the octagon) a regular sixteen-sided polygon is obtained. The wise man must proceed like this to obtain (polygons with more) sides; then, cutting off the corners, he obtains a perfectly regular circle.[39]

Proportions of the sarvatobhadra type of Liṅga and others

72 The first type of *Liṅga* is the *sarvatobhadra* type, the second the *vardhamāna*, the third that 'where-Śiva's-element-is-the-largest'[40] and the fourth is the *svastika*.

73 The *sarvatobhadra* type is fitting for brahmins to whom it brings good fortune; the *vardhamāna* type allows for the increase of kings, that 'where-Śambhu's-element-is-the-largest' brings wealth to *vaiśya;* lastly, the *svastika* brings luck to those belonging to the fourth class.[41]

74 The height of the *sarvatobhadra* Liṅga is divided into thirty parts, ten of which are for the lower part; there are as many for the median part and as many again for the top; Śambhu's element is perfectly circular and this Liṅga is invariably suitable for brahmins.

74b-76 Herewith, that appropriate for princes: these are the four varieties of *vardhamāna* Liṅga determined by the heights of the elements of Brahmā, Viṣṇu and Śiva; the proportions, starting from the bottom (of the Liṅga), may be four parts (for Brahmā's element), five (for Viṣṇu's) and six for Śiva's, or there may be five parts, six parts and seven parts, or six, seven and eight, or lastly seven, eight and nine. To princes, this Liṅga brings escalating success, victory and an increase in the number of their sons.

77-78 I now present the four varieties of the Liṅga 'where-the-element-of-Śiva-is-the-largest'; the three elements, beginning with that of Aja (i.e. Brahmā) make, respectively, seven parts, seven parts and eight parts or five, five and six, or four, four and five or, lastly, three, three and four. It is said that this Liṅga brings all sorts of riches to vaiśya who have mastered their senses.

39. *Vṛttaṃ ... nimnaṃ naivonnatam*: 'a circle without bumps or holes'. This method is used to draw the circular Śiva element as well as the multifaceted elements of *dhārāliṅga* (below v. 82).

40. *Śivādhika*: also *śambhubhāgādhika* (v. 73).

41. *Sarvatobhadra* type is the basic one and if often called 'regular Liṅga' (*samaliṅga*) or 'Liṅga with equal parts' *samakhaṇḍaliṅga*, cf. *Raurava* (*kriyā*. 28.7-8).

उक्तायामे स्वस्तिके [196]नन्दभागे [197]मूले द्व्यशं मध्यभागे [198]गुणांशम्।
पूजाभागे चातुरंशं क्रमेण [199]चोक्तं शूद्रे सर्वकामप्रदं तत् ॥ ७९ ॥

[सुरार्चितादिलिङ्गभेदाः]

लिङ्गं सुरार्चितं धारालिङ्गं साहस्रलिङ्गकम्।
[200]त्रैराशिकं तु सर्वेषां सर्वकामफलप्रदम्[201] ॥ ८० ॥
[202]इष्टायामसमोपेतं स्वायामार्धार्धविस्तरम् ।
शेषं पूर्ववदुद्दिष्टं नाम्ना सुरगणार्चितम् ॥ ८१ ॥
धारालिङ्गं सर्वलिङ्गे [203]मतं तन्मूलेऽष्टाश्रं वा कलाश्रं युगाश्रम् ।
[204]तस्मादूर्ध्वं द्वैगुणं स्यात् सधारं धारालिङ्गं सर्ववर्णे प्रशस्तम् ॥ ८२ ॥
पूजाभागे सर्वतोभद्रलिङ्गे [205]धारा कार्या पञ्चपञ्चक्रमेण ।
[206]एकैकस्यामष्टपञ्चोपरिष्टात् साहस्रं तद्रेखया लिङ्गमुक्तम् ॥ ८३ ॥
रसमुनिवसु[207]भागे [208]वृत्तकेऽष्टाश्रकेऽन्ते[209]
परिधिरथ नवांशे [210]लिङ्गतुङ्गे तु भूयः[211] ।
त्रिभिरथ गुणभागैश्च [212]त्रिभिस्तुङ्ग[213]मानं
ह्यजहरिहरभागे तत्तु त्रैराशिकं स्यात् ॥ ८४ ॥

196. A, B, C : नगभागे ; H : वेदभागे
197. D : मूलंशांशं विष्णुभागे
198. C : गुणाङ्गं ; A, B, E : गुणांशकम्
199. D : प्रोक्तसूत्रैः ; H : प्रोक्तं शुद्धैः
200. D : त्रैकांशिकं च
201. D : सर्वकामव्रतं हि तत्; E, H : सर्वसम्पत् प्रदानिह (?)
202. D, E, H : इष्टदीर्घ-
203. A : मतं तलाश्रं वा ; B : मतमाष्टश्रं तलाश्रं वा ; C : मतं तदष्टाश्रं तलाश्रं वा ; D : समं तन्मूले
204. D : तस्मादूर्ध्वे द्वैगुणांशे सधारा
205. A, B, C : धारालिङ्गं ; C : धाराकार्यं
206. Corr. A, B, C : एकैकस्यामष्टमं चोपरि-; D : एकैकं स्यादष्टपञ्चोपरि ; H : एकैकास्यादष्ट-
207. B (var) : भागं
208. D, E : वृत्तको
209. A, B, E, H : -केंऽशे ; D : -कैर्यो
210. E, H : लिङ्ग उक्तं
211. D : वभूयात्
212. C : त्रिभिरपि ; E, H : त्रिभिरभि
213. C : मानं व्यज; D : मानस्य ज-

79 Where the *svastika Liṅga* is concerned, the chosen height is to be divided into nine parts, of which two are for the bottom, three for the median element and four for the worshipped element. It is prescribed for *śūdra* whose desires it fulfils.

Varieties: surārcita and others[42]

80 Liṅgas of the following varieties bring the satisfaction of all desires to everybody: *surārcita, dhārāliṅga, sāhasraliṅga, trairāśika.*

81 That Liṅga, to which is given a width equal to a quarter of its height and the rest of which is as above, is called 'honoured by the host of gods'.

82 A faceted Liṅga may be made on the same basis as a regular one; there are eight, sixteen or four faces on the bottom part and twice as many above that.[43] This faceted *dhārāliṅga* is suitable for all classes.

83 If twenty-five facets are cut, side by side, on the worshipped element of a *sarvatobhadra* Liṅga and if forty superposed (Liṅga) are drawn on each of these, a thousand Liṅga result from this design and this is said to be a (*sāhasra*)-Liṅga.[44]

84 This is how a *trairāśika* Liṅga is to be: the circumference of its circular element is six-ninths of its total height and the perimeter of the octagonal element is seven-ninths (of that height) whilst that of (square) base is eight-ninths. Three-ninths (of that total height) are for that of the Aja element, three others for that of Hari and the three (last for that of Hara).[45]

42. These varieties are based on the *sarvatobhadra* type.

43. That is to say that the *dhārāliṅga* gets a lower part with four, eight or sixteen faces, and, accordingly, a median part with eight, sixteen or thirty-two, while its upper part has sixteen, thirty-two or sixty-four faces.

44. See T.A.G. Rao, *oc.* vol. II/1 p. 96 and pl. VIII.

45. Cf. T.A.G. Rao, *lc.* p. 89 and pl. VII; it is a narrow and elongated Liṅga.

[आर्षलिङ्गम्]

सस्थूलमूललिङ्गं [214]यवमध्यं वा पिपीलिकामध्यम् ।
लिङ्गं तु [215]शिरः स्थूलं ह्यार्षं लिङ्गं चतुर्भेदम् ॥ ८५ ॥
[216]निजविपुलाष्टांशघ्नं [217]मूले मध्ये तथा तदग्रे च ।
[218]विष्णवजभागो सम्यक् चतुरश्रं चार्षके [219]लिङ्गे ॥ ८६ ॥

[स्वयम्भुलिङ्गम्]

[220]लिङ्गं फलकाकारं द्व्यश्रं [221]पञ्चाश्रकं त्रिकोणं च ।
[222]एकादशनवषट्सप्ताश्रं [223]च द्वादशाश्रं च ॥ ८७ ॥
[224]पूर्वोदितेतराश्रं [225]शूलाग्रं शृङ्गसदृशशिरः ।
[226]अन्यदपि भेदयुक्तं सशिरः [227]सूत्रेतरं न मानयुतम् ॥ ८८ ॥
[228]निम्नोन्नतझर्झरकं [229]वैवर्ण्ययुतं च पूजानिम्नोन्नतं यथा[230] ।
[231]वक्रमवक्रयुतं वा वालुकरेखाकलङ्कबिन्दुयुतम् ॥ ८९ ॥
अथवैकरेखमेतान्युदि[232]तान्येव स्वयम्भुलिङ्गानि[233] ।
नैवैतेषां मूलं लिङ्गानां शोधयेन्मतिमान् ॥ ९० ॥
अज्ञानादपि मोहात् संशोध्य मूलमेव दोषकरम् ।

214. A, B, C : क्षयमध्यं वै ; E, H : यावन्मध्यं वै.
215. D : शिरसि स्थूलं ; E, H : पिङ्गशिरिः स्थूलं.
216. D : निजमूलादष्टांशघ्नं ; E, H : निजविपुलाष्टांशखनं मूले मध्ये तथा विष्णु ब्रह्मादौ
217. A, B, C : मूलं
218. E, H : सर्वसुरैश्चतुरश्राहन्तु द्वर्षं लिङ्गम्
219. C, D : वार्षके
220. E, H : लिङ्गाकारद्वयश्रं पञ्चाश्रं च त्रिकोणरूपं च
221. D : पञ्चाश्रकत्रिकोणके
222. D : एकादशदशनव-
223. E : वा
224. D : पूर्वोदितेरथाश्रं ; H : पूर्वोदिताराश्रं
225. D : शूलाग्रं लिङ्गं- ; E, H : शूलं तच्छृङ्गंदर्भसदृशान्यत्
226. E, H : लिङ्गं भेदं युक्ता सशिरं सूत्रोपरिरत्नमानयितुम्
227. A, B : सूत्रेतरत्रमान- ; D : सूत्रेतरन्तमान-
228. D omits 88.
229. B (var) : विवर्णकं निम्नोन्नतं वाथा
230. Wrong verse.
231. E, H : वक्रसंयुक्तं वालुरेखारेखाद्यातुश्च बन्धसमालाढ्यम्
232. D, E : -तान्यखिलानि लिङ्गानि ; H : ० तान्यखिलं
233. E and H add after 90a :
पर्वतलिङ्गे मूले मध्ये त्वग्रं समीपमेवे तु
लिङ्गस्थापितकस्फटितादिपूजकम् ॥
अयुग्माकरमेवोक्तं गोपुरान्तमिति स्मृतम् ।
प्रकारा द्विचतुष्षड्भिर्द्विभक्त्या सर्वकामदा ॥
Then, they give verses which roughly correspond to 90b-92a :
नवैते मूललिङ्गानांतांशादुःखं न बोधयेत ।
मतिमाश्चाज्ञनमोहात् संशोध्यं नैवदोषका ॥
अगानमथवा लिङ्गं मोक्षदायमिनाश्रकम् ।

Linga installed by Ṛṣi[46].

85 There are four varieties of Liṅga fitting for Ṛṣi, depending upon whether the bottom is wider (than the other two elements) or whether the median element is (convex, like the middle of) a barley grain or (concave, like the middle of) an ant or, lastly, whether the upper element is the widest (of all).

86 Depending on the circumstance, the width of bottom, middle or top is to be decreased by an eighth of the chosen width. In the case of a Liṅga fitting for Ṛṣi, both the Aja and Viṣṇu elements are square section.[47]

Self-generated Linga[48]

87-90a A self-generated *Liṅga (svayambhuliṅga)* is shaped like a plank or it

46. All Liṅga dealt with up to now are *mānuṣyaliṅga*, that is to say man-made Liṅga whose dimensions and forms follow strict rules, while their width is to be the same from bottom to top, and their summit is to be rounded (below vv. 92b sq.). *Ārṣaliṅga* and *svayambhuliṅga* (as well as *bāṇaliṅga*, below vv. 158b-159) are of a different nature: a 'self-generated Liṅga' (*svayambhuliṅga*) does not follow any rule and gets the form and dimensions given to him by nature or by fortuitous circumstances and they are not to be changed in any case; a 'Liṅga (installed or made by) Ṛṣi (*ārṣaliṅga*) is midway between *mānuṣyaliṅga* and *svayambhuliṅga*: it is sculpted but its median part is square as is the base, its width is not the same from bottom to top and its summit may not be rounded (see *Īśānaśiva* quoted in the next note). Cf. T.A.G. Rao *l.c.* p. 96 and vol II, part 2, appendix B, pp. 8 sq.).

47. Cf. *Īśānaśiva kriyā* 38.3:

वेदाश्रौ ब्रह्मविष्ण्वंशौ लिङ्गेष्वार्षेषु सम्मतौ ।
शिवांशो वृत्त एव स्याच्छिरसो वा न वर्तनम् ॥

48. Above note 46. Cf. *Īśānaśiva kriyā* 38.4-10a:

अथं स्वयम्भुलिङ्गानि झर्झराणि कृशानि च ।
ह्रस्वानि चातिदीर्घाणि फलकासदृशानि च ॥ ४ ॥
अनेकाग्राणि गोकर्णमातुलुङ्गनिभान्यपि ।
षट्पञ्चत्रिदशाग्राणि मानोन्मानादिभिर्विना ॥ ५ ॥
शृङ्गाग्राण्यपि वक्राणि नानावर्णाकृतानि च ।
सपीठान्यप्यपीठानि सालयान्यगृहाणि वा ॥ ६ ॥
वनपर्वतनद्यब्धितीर्थक्षेत्रगतान्यपि ।
दर्शनस्पर्शनार्चाभिरेषां सिद्धिरनुत्तमा ॥ ७ ॥
विद्यात् स्वयम्भुलिङ्गानि येषु नित्यं स्थितः शिवः ।
मूलं न शोधयेत् तेषां शोधनं सर्वनाशकृत् ॥ ८ ॥
अमीमांस्यानि तान्याहुः पूजान्येव यथास्थिति ।
नैषां मूर्त्तिविभागोऽस्ति न च स्यान्मन्त्तशङ्करः ॥ ९ ॥
मानुंषष्वेव लिङ्गेषु मन्त्रमूर्त्यादिशङ्करः ।

[शिरोवर्तनम्]

[234]आस्थापनमथो [235]लिङ्गं पूजाभागं तु पीठसमम् ॥ ९१ ॥
वृत्तं [236]वाऽथ सधारं पूजाभागं तु मोक्षदं यमिनाम्।
[237]शिरसो वर्तनमधुना लिङ्गानां वक्ष्यते क्रमशः ॥ ९२ ॥
[238]छत्राभा त्रपुषाभा कुक्कुटकाण्डार्धचन्द्रसदृशाभा[239] ।
बुद्बुदसदृशा [240]पञ्चैवोद्दिष्टा वर्तना मुनिभिः ॥ ९३ ॥
व्यासे षोडशभागे [241]लिङ्गस्यैकद्विगुणयुगांशेषु ।
[242]संलम्ब्याधोभागानुभयोरपि पार्श्वयोः क्रमशः ॥ ९४ ॥
[243]छत्राभानि शिरांसि च चत्वारीह प्रवर्तते विधिना ।

234. D : अस्थापमद (?) लिङ्गं पूजाभागे तु पीठनाहसमम्
235. B : -घो
236. C : वा सहधारं
237. D : शिरस्सत्रिभमधुना
238. D, E, H : चित्रा ०
239. D : सदृशाभा ; H : सप्राशायाः
240. E, H : पञ्चैवोक्तानि वर्तनादुपरि
241. E : लिङ्गैवद्विगुणायतं तेषु
242. E, H : समृद्ध्यलब्धयोभानुहयोरपि रेखपार्श्वयोः क्रमशः।
243. D, H : चित्रा

has two[49] or five sides or is triangular or has eleven, nine, six, seven or twelve sides, or the number of its sides is different from those indicated above. It may also be pointed at the top or in the shape of a horn; it may be of one specific type and its rounded top drawn according to another type or it may not be in conformity with the prescribed dimension;[50] such a Liṅga may also have protuberances and hollows like a *jharjhara* cymbal[51] or be of an indefinite colour, or its worshipped element may have protuberances and hollows or crooked and not crooked parts; it may also be made from a stone containing gravel and may have streaks, stains and spots or may have one single engraved line on it (instead of three).[52]

90b-91a In no case does the sensible man rectify the original form of one of these Liṅga; it is a mistake to amend this original form, whether in ignorance or because of infatuation.

The cutting of a rounded shape at the top of the Liṅga[53]

91b-92a When the Liṅga is installed (on a pedestal) (the lower limit of) its honoured element must be at a lower level (than that of the upper face of the pedestal). If the honoured element is circular or faceted, it brings liberation to those who have mastered their senses.

92b-93 The manner in which the top of the Liṅga is to be rounded is now given. The sages say that this rounded part may have one of five profiles: parasol, cucumber, hen's egg, hemisphere and bubble.

94-96b The rule gives four (possible heights, for) the rounded part shaped like a parasol, which are equal to a sixteenth the width of the *Liṅga* or to two, three or four (sixteenths of it). (Starting at the top) a regular and

49. *Dvyaśra*: that may correspond to a very flat object, unless the term is an elliptical form of *dvyaśravṛtta* ('with (front and) two sides straight (and the rear) rounded', see chapter 11 note 2).

50. See below v. 92b sq.

51. *Jharjhara* (a kind of cymbal) is perhaps to be read as *jarjara* ('old, decrepit'), which term is applied to 'old' stones (see *Ajita* 5.31b).

52. *Rekhākalaṅkabindu*: see above note 6. For the lines which are to be traced on *manuṣyaliṅga* see below vv. 101.

53. *Śirovartana*: see T.A.G. Rao *oc.* vol. II/1 pp. 93-94, and *Ajita* (4.39 sq.), *Raurava* (*kriyā* 28.13b-14 and texts quoted ad loc.), *Tantrasamuccaya* (2.126-127), *Īśānaśiva* (*kriyā* 37.52b sq.), etc.

समलिङ्गे प्रथमे [244]द्वे शैवाधिकलिङ्गके तृतीयं स्यात् ॥ ९५ ॥
चतुरंशेषु यदुक्तं तत् प्रोक्तं वर्धमानस्य[245] ।
सङ्करमन्योन्यं वाप्यशुभं स्याद् वर्तनानां च[246] ॥ ९६ ॥
[247]त्रपुषाभानुषडंशे[248] सार्धद्व्यंशेन कर्तव्या ॥ ९६½ ॥
उच्चार्धं [249]कुक्कुटजं त्र्यंशैकांशेन्दुखण्डनिभम् ।
बुद्बुद[250]सदृशं सार्धं त्र्यंशं व्यासेऽष्टभागे तु ॥ ९७ ॥
सर्वेषामपि चैता सामान्यास्तत्र लिङ्गानाम्[251] ।
शिरसो [252]वर्तनभागं त्र्यंशैकं चाधिरोप्य निजतुङ्गे ॥ ९८ ॥
[253]लिङ्गायामे षट्षड्भागयुते तेन सार्धमतः ।
[254]इन्द्वशिवनिगुणभागाः प्रोक्ताः सर्वेष्वपि क्रमशः ॥ ९९ ॥
[255]अवरे मध्यमलिङ्गे श्रेष्ठे लिङ्गे ततः शिरोमानम् ॥ ९९½ ॥
लिङ्गानां शिरसीप्सितांशमुभयोः संलम्ब्य [256]तत्पार्श्वयोः
कृत्वा मत्स्ययुगं [257]तदास्यजघनान्निष्क्रान्तसूत्रद्वये[258] ।
[259]तस्माद् यत्र च संयुतिर्मतिमता बिन्दुत्रयाढ्यं यथा
[259bis]कर्तव्यं बहुवर्तनास्व[260]भिमतं सोपायमीशोदितम् ॥ १००½ ॥

[लक्षणोद्धरणम्]

वक्ष्येऽहं लिङ्गानां सर्वेषां लक्षणोद्धरणम् ।
[261]शाणाभिस्तनुवालुकसहितैर्गोवालरज्ज्वाद्यैः ॥ १०१ ॥

244. D : च
245. C : वर्धमानसु ; E : बन्धमानस्य
246. E : वर्धमानानाम् ; H : वर्धमानं चात्र
247. A, B, C omit 96½
248. D : -सदृशे
249. D : कुक्कुटाण्डवत् ; H : कुक्कुटकजं
250. C : सदृशा ; E : सदृशांशार्धं
251. Corr. (see Īśānaśiva, vol. IV p. 372). A, B : सामान्यावर्तनास्तु लिङ्गानाम् ; C : सामान्यास्तु त्रिलिङ्गानाम् ; D : सामान्यं तत्रिलिङ्गानाम् ; E, H : सामान्या चित्रलिङ्गानाम्
252. D : वर्तनिभागात्रंशके ; H : वर्णभागत्र्यंशैकं चापि रोप्य
253. Text H (see *Īśānaśiva*, vol. IV p. 372), A, C, E : लिङ्गायामयुते षड्भाग : B (var) : लिङ्गायामार्धांशे सार्धत्र्यंशेऽधिरोप्य ; D : पूजा भागे षट्षड्भागे युक्तन्तनासर्धमाना.
254. E inverts 99b and 99½
255. C, D, H : अपरे
256. A, B, D : वा पार्श्वयोः ; C : वा पार्श्वद्वये
257. A, E : मत्स्ययुतं
258. C, D : द्वयोः
259. E : तस्माद् द्वित्रि च ; D : तस्मान्यत्र च संयुतिश्च मतिमान् बिन्दुक्रियाढ्यं यथा
259bis. *Īśānaśiva*, vol. IV, h. 373 : तत्तद् वर्तयितव्यमत्र बहुधा
260. E : ऽपि मतं सोपानमीशोदितः
261. E : तनुवलुकैश्च शोणैःसहितैर्

perfectly symmetrical contour is to go downwards.[54] The first two dimensions are appropriate for a regular Liṅga, the third to that 'where-the-element-of-Śiva-is-the-largest'; lastly, the heights suitable for the *vardhamāna* Liṅga (are those equal) to four (sixteenths the width of the Liṅga).[55] It is inauspicious if confusions enter into the choice of the type of rounded top.

96c-97 (The height of the rounded part) in the shape of a cucumber is equal to two and a half sixths (the width of the Liṅga). When it is like a hen's egg its height is half (the width of the Liṅga); the height of the hemispheric rounded part is a third, and that of the bubble shaped one, three and a half eighths.

98-99 (The proportions) now indicated are common to all types of Liṅga; the rounded part of the head (of the Liṅga) occupies a third of the height of the upper element of the Liṅga (?); (or the height of the rounded part) is equal, in all types of Liṅga, to once, twice or thrice one thirty-sixth the height of the Liṅga, proportions fitting for, respectively, small, medium and large heads of Liṅga.

100 On the top of the Liṅga, once taken the chosen number of parts on both sides (symetrically), once drawn four fish(-like figures) and two lines from the face and tail of each (fish-like figure) (?), then . . . (?).[56]

Bringing out the characteristic signs[57]

101- The manner in which the characteristic signs of all these Liṅga are

54. *Ubhayoḥ pārśvayoḥ*: 'on both sides', hence 'symetrically'. The interpretation of that passage is a tentative one; cf. *Īśānaśiva* (kriyā. 37.77-78a):

लिङ्गे व्यासात् षोडशांशादेकद्वित्रियवांशकम् ।
आरोप्य केऽधः संलम्ब्य लिङ्गस्योभयपार्श्वयोः ॥
वर्तयेत् तत्र चत्वारि च्छत्राभाणि भवन्ति हि ।

55. Liṅga of *svastika* type is not mentioned here, probably for it is only a variety of the *vardhamāna* type (see above v. 79).

56. This appears to give another method for drawing the rounded top of Liṅga.

57. *Lakṣaṇoddhāraṇa:* see *Ajita* (18.39 sq.), *Tantrasamuccaya* (2.129-131). *Īśānaśiva* (*kriyā.* 38.12 sq.). That operation which is to be accomplished at the time of the ceremonial installation of the Liṅga consists in drawing lines, which respectively mark the frenum (or the urethra) and the lower limit of the prepuce of the phallic symbol. The frenum is figured by a double vertical line topped by a 'bud' (*mukula*). The double-line is considered as one only and it is the more important: it is called 'Brahmā's line' (*brahmasūtra*, *aja*°) or 'urethra' (*nāla*); the inferior border of the prepuce is marked by a line going around the Liṅga, but which is always said to be formed of two lines (meeting at the back of the Liṅga) called 'side lines' (*pārśvasūtra*) or 'jewel(?) lines' (*maṇisūtra*).

उद्धृष्ट्या [262]सकृदेव हि युक्त्या चिह्नं परीक्ष्य यत्नेन ।
[263]शुभतरमङ्कं दृष्ट्वा चारभेल्लक्षणोद्धरणम् ॥ १०२ ॥
प्रासादस्य समीपे मण्डपके चित्रवस्त्रशोभाढ्ये[264] ।
शाल्यादि[265]भिरपि युक्ते तण्डुलके स्थण्डिले रम्ये[266] ॥ १०३ ॥
तल्पोपरि [267]सितवस्त्रप्रस्तरशयने न्यसेल्लिङ्गम् ।
आचार्यः स्थपति[268]श्चाहतवस्त्रैर्हेमपुष्पाद्यैः ॥ १०४ ॥
पञ्चाङ्गभूषणैर[269]प्यलमतिशोभैरलंकृत्य ।
सितपुष्पालेपनसोष्णीषाद्यैः शोभनं कुर्यात्[270] ॥ १०५ ॥
[271]नेत्रमन्त्रमनुस्मरन्नजसूत्रं पार्श्वसूत्रं च ।
हाटकनिर्मित[272]सूच्या आचार्यः संलिखेद् रेखाम् ॥ १०६ ॥
[273]पश्चाद्धेममयेनैवारभ्यास्त्रेण च स्थपतिः ।
पुनरपि [274]लघुतरशस्त्रैर्लघु[275]हस्तैराज्यदुग्धमधुसहितम् ॥ १०७ ॥
[276]सम्यग् रेखा लिखिता निर्झरकमयं यथाशोभम् ।
[277]सितवस्त्रेणाच्छाद्याखिलधान्यान् [278]गोद्विजवत्साद्याः ॥ १०८ ॥
दर्शयितव्या [279]कन्या युक्त्या शेषं नयेन्मतिमान् ।

[नागरलिङ्गलक्षणोद्धरणम्]

प्रथमे नागरलिङ्गे षोडशभागीकृते शिवायामे[280] ॥ १०९ ॥
षड्भूतवेद[281]भागान् [282]त्यक्त्वोर्ध्वे कन्यसाद्युदयम् ।

262. A, B : सकृते वह्नि ; E : सकदें ; H : ० सकल्लंदेवं
263. D : शुभतरमङ्गं ; E, H : शुभदमङ्गं
264. C : -ढ्यैः ; D-द्यैः
265. E, H : ० भिः संयुक्ति
266. D : मध्ये ; E, H : तन्मध्ये (?)
267. E : चित्र
268. C : -श्चाप्यभिनव- ; E, H : श्चाहचक्षत-
269. A, B, C, E : प्यल्पाति
270. C : -द्यैरलङ्कुर्यात्
271. Corr. (see *Īśānaśiva kriyā.* 38. 22) ; A, B : नेत्रंनेत्र- ; C : नेत्रनेत्र ; E, H : नेत्रंनेत्र-; D : नमन्त्र
272. E : सूच्यार्यसं
273. D : उच्चार्धे मम येनैवारभ्यास्त्रेव (?) स्थपतिः ; E, H : पञ्चांशोर्ध्वे मयेनैव वारह्य स्थपतिः
274. D : नखतस्त्रेण मुर्वाज्य
275. E : हस्तेनाज्य
276. E : सत्यरेखं विलिखे
277. A, B, C : सितवस्त्रे प्र-
278. Corr. A, E : गाबीजं ; B : गां सवत्सां च देवं च ; C : अपि च गां वत्सं ; D : गनां द्विजान् ; H : गोब्दिजवत्सगो-
279. C, D, E : कन्या शेषं युक्त्या
280. A, B : कृते च समे ; C : कृशे वायामे
281. A, B, C, E : भागं
282. C : त्यक्त्वोर्ध्वैकं न्यसेद् वरदम्

102 brought out is now given. (The Liṅga) must have been polished in a single operation using stones, cow-hair cords impregnated with fine sands and other utensils; (in doing this) great care must be taken to respect the characteristics (of the Liṅga); next, having checked to see that the representation (of the god) is very beautiful, the bringing out of its characteristics is undertaken.

103-104a A pavilion, situated near the temple and decorated with coloured hangings, is where the *Liṅga* should be installed, on a couch covered with a white cloth and arranged on a stand, which is (itself) placed upon a beautiful spread of white rice, paddy and other grains.

104b-105 The Priest and the architect, wearing new garments, gold (jewellery) and flowers and with the five parts of the body decorated, should adorn themselves with pastes and white garlands, using nothing but beautiful ornaments.[58]

106 Bearing the NETRA formula in mind, the Master roughs out the lines, the line of Aja and the lateral ones, using a gold point to do so.[59]

107-108a Next, once the work has been outlined with a gold chisel, the architect, in his turn, (sculpts) the frenum which is outlined (on the Liṅga), which is sprinkled with clarified butter, milk and honey; he does this lightly with a light grooving tool and for a favourable result, giving it the shape of a waterfall.

108b-109 It is then covered with (heaps) of pure grain and with a white cloth and to it are offered a cow, a brahmin, a calf and a young girl; the sage draws what remains to be drawn.

Bringing out the characteristics of nāgara Liṅga

109b- The height of (the element of) Śiva is divided into sixteen parts for a

58. The ceremony is described in detail in the *Īśānaśiva* (*kriyā* 38.13-15).

59. The *Netramantra* ('formula of the eyes') is *Om Hauṃ Netrebhyo namaḥ* (cf. *Raurava* vol. I p. 18). Its use in the present case shows that the ceremony described here is the exact replica of that of the 'opening of the eyes' performed when installing a manifest representation (see above 18.185-88).

एवं [283]त्रिकमुत्सेधं [284]बुद्ध्वाऽथ त्र्यंशकात्तु सर्वेषाम् ॥ ११० ॥
[285]विष्ण्वंशाभिमुखे द्वे सूत्रे [286]संलेखयेत् पार्श्वे ।
पृष्ठे तयोर्युतिः स्याद्धीने वेदाग्निपक्षेषु[287] ॥ १११ ॥
मध्ये [288]भूतवनानलपक्षेषु यतिस्तयोः पृष्ठे ।
[289]श्रेष्ठे षड्भूतवनानलपक्षे[290]षूदिता तु युतिः ॥ ११२ ॥
तेषु गृहीत्वैकांशं त्रिद्व्यंशं सूत्रविष्कम्भम् ।
यावदधः [291]कृष्ण[ल]ांशं ह्युक्तोत्सेधे नयेत् तु समम् ॥ ११३ ॥
[292]एवं नागरलिङ्गे [293]सूत्रं सम्यङ् मयेनोक्तम् ।

[द्राविडलिङ्गलक्षणोद्धरणम्]

त्रिःपञ्चभागिकेऽस्मिन् द्राविडलिङ्गे शिवायामे ॥ ११४ ॥
[294]नन्ददशरुद्रांशा[295] हीनाद्युदयाः समुद्दिष्टाः ।
[296]मुनिवसुनवभागे [297]ह्यंशैः संलम्बयेत् सूत्रे ॥ ११५ ॥
युगगुणनयने[298]ष्वन्त्ये मध्ये शरवेदवह्नियुगलेषु ।
[299]रसशरयुगबन्धेषु प्रोक्ता श्रेष्ठे तयोस्तु युतिः ॥ ११६ ॥
द्राविडलिङ्गे सूत्रव्यासं स्वांशार्धतः प्रोक्तम् ।

[वेसरलिङ्गलक्षणोद्धरणम्]

वेसरलिङ्गे पूजाभागे त्रिःपञ्चभागे तु ॥ ११७ ॥
दशभागं सूत्रोच्चं वस्वंशात् सम्यगारभ्य ।

283. A, B, C : त्रिषु चोत्सेधं
284. Corr. (*Īśānaśiva*, vol. IV, h. 376) : A, B : बुद्ध्वोर्ध्वे ; D : बुद्ध्वास्त्रांशर्कतु ; E, H : बुद्ध्वा तस्यां सकात्तुसर्वेषांम् ; cf. Śilparatna [II] 3.12a : बुद्ध्वा च त्र्यंशकास्तु
285. H : विष्ण्वांशदि-
286. D : संलम्बयेत् ; E, H : सल्यं ध्ययेत् पार्श्वे
287. Corr. (see *Śilparatna* [II] 3.13a), *Īśānaśiva*, vol. IV h. 377) ; A, B, C, D : पाशेषु ; E, H : पुंशेषु
288. Corr. A, B, D, E, H : भूतंवनानलपांशेषु० ; C : भूतवांशानलपाशेषु॰
289. D, E : ज्येष्ठे
290. A, B, C, D : पाशेषू० ; E, H : पाश्वेषू॰
291. Corr. A, B, D, E, H : कृष्णंशं ; C : कृष्णंशमभियुक्तं
292. D : एवन्नागलिङ्गे हेमसूत्रे सम्यन्तयेनोक्तम्
293. E, H : सूत्रे
294. E, H : नन्दांशो रुद्रांशो
295. C : °श
296. A, B, C, E, H : मुनिवसुभागे
297. B : ह्यंशे ; E : ऽभ्यंशैः ; D : सुस्ि त्रशमंशलम्बयेत् सूत्रैः
298. Corr. A, B, C : नयनेष्वङ्के ; D : नय नेषु परे : E, H : नयनांशेस्वपरे
299. E, H : रसशरयुगबुद्धेषु

114a Liṅga of the first category, *nāgara*: if a small Liṅga is involved, six parts are to be subtracted at the top, five (for a medium Liṅga) and four (for a big one) and three are subtracted below, no matter what the size of the Liṅga; the three possible heights for the frenum are arrived at in this way.[60] Next, the two lateral lines are drawn, towards Viṣṇu's element;[61] their join is made on the 'back' with a contour of four, three and two parts, in the case of a small Liṅga;[62] in the case of a medium Liṅga, this join is made 'at the back' with (a contour of) five, four,[63] three and and two parts. The width of the frenum is equal to two thirds (of a sixteenth of the height of Śiva's element); or else the frenum may be of even width throughout its height: a *kṛṣṇala*,[64] less a 'barley grains'. This is how Maya prescribes that a frenum be drawn on a *nāgara* Liṅga.

Bringing out the characteristics of drāviḍa Liṅga

114b-117a *The height of Śiva's (element) of a drāviḍa* Liṅga is divided into fifteen parts, the height (of the frenum) making up nine, ten or eleven depending upon whether (the Liṅga) is small, (medium or large). The two (lateral) lines are to be drawn from (a point situated at) eight (ninths), nine (tenths) or ten (elevenths) on the height of the frenum; their join is made at the 'back' with a (contour of) four, three and two parts, for a small (Liṅga) or five, four, three and two for a medium one and six, five, four, three and two for a large. The width of the frenum of a *drāviḍa* Liṅga is to be equal to half a (fifteenth of the height of the Śiva Śiva element).

Bringing out of the characteristics of a vesara Linga

117b- The height of the venerated element of a *vesara* Liṅga is divided into

60. Thus the height of the frenum is seven, eight or nine sixteenths that of the Śiva element.
61. That is to say downward.
62. About the 'face' and the 'back' of the Liṅga, see abve vv. 17b-19 and note 17.
63. *Vana* is 'four' for there are four big forests (*daṇḍakāraṇya*, *svakāraṇya*, *naimiṣāraṇya* and *dharmāraṇya*).
64. *Kṛṣṇa* for *kṛṣṇala:* a measurement unit whose value is three barley grains (*yava*), see *Manu* 8.134. The width of the frenum is then of two barely grains (*yava*).

[300]लम्बनमथ भूतवनानल[300bis]पक्षांशेषु [301]सूत्रयुतिः ॥ ११८ ॥
व्यासे [302]द्विरष्टभागे विष्कम्भांशो वरः प्रोक्तः[303] ।
आयामे वसुभागे वेदांशैरुच्छ्रितस्तु ततः ॥ ११९ ॥
[304]गुणभागादारभ्य द्यंशे चैकांशके [305]तयोस्तु युतिः ।
व्यासे [306]गृहीतभागैकैकं विभजेत् त्रिधा द्यंशम् ॥ १२० ॥
एवं मध्यममिष्टं[307] द्वादशभागीकृते तुङ्गे[308] ।
[309]शेषं पूर्ववदुद्दिष्टं विष्कम्भं [310]भागयोः प्रोक्तम् ॥ १२१ ॥
गदितं कन्यसमेवं वेसरलिङ्गे तु सूत्रं तत् ।

[सूत्रव्यासगाम्भीर्ये]

[311]आत्तांशे नवभागे भागेन व्यासगम्भीराः ॥ १२२ ॥
[312]रेखाविकर्कशोक्ता सर्वेषामेव लिङ्गानाम् ।
अष्टौ यवान् गृहीत्वा नवधा विभजेत् समं दृढतरधीः[313] ॥ १२३ ॥
[314]एकांशेनैककरोत्तुङ्गे लिङ्गे विधातव्या ।
एकैकभागवृद्ध्या नव[315]हस्तान्ते तु लिङ्गे तु ॥ १२४ ॥
अष्टयवान्तरगाढा सा रेखा सम्यगुदिष्टा ।
[316]अर्धयवेनाप्युदिता [317]रेखार्धयवेन पूर्ववद् वृद्धिः ॥ १२५ ॥

300. D : लम्बनभूत
300bis. Corr. A, B, C, D, E, H : पाशांशेषु
301. D : त्रिसूत्रयुतिः
302. D : द्वारष्ट-
303. D, E : वरप्रोक्ताः
304. गुणभागादारस्युः
305. A, B, C, E : ऽनयोस्तु
306. C : गृहीतभागेकं कथं ; D : साग्रभागेश्चेकांशं गृह्य तथा द्वयंशम् । ; H : ग्रीतभागो द्वयेक-
307. D : ०ष्टा
308. C : शेषम् instead of तुङ्गे
309. A, B, E : पूर्ववदुद्दिष्टं तदविष्कम्भं ; C : पूर्ववदुद्दिष्टं विष्कम्भं
310. Corr. A, B, C, E, H, भोगभागयोः प्रोक्ता ; D : भागतः प्रोक्ताः
311. D, E, H : अर्धांशे
312. A : रेखा व्यकर्कशोक्ता; C : रेखा विकर्कशाक्ता; D : रेखा त्रिद्वंशोक्तानां ; E, H : रेखाप्यकांशोक्ता
313. D : दृढति (?)
314. D : एकांशेन करोत्तुङ्गे; E : एकांशेऽत्तमने कर्णोत्तुङ्गे; H : एकांशोक्तमनकवर्णतुङ्गे
315. A, B, C : हस्ताङ्के; D : हस्तान्तेषु
316. B : अर्धव्योना-; E : अर्धद्वयेनोऽप्युदितौ रेखार्धभवेन
317. D : रेखा यवेन

119a fifteen parts; the height of the frenum takes up ten and (the lateral lines are to be drawn) starting from a point at eight (tenths the height of the frenum); their join is made with a contour of five, four and three parts. The width (of the frenum) is equal to a sixteenth of the diameter (of the Liṅga). This is appropriate for the largest sized *vesara* Liṅga.

119b- (The height of the Śiva element) of a medium sized Liṅga is to be
122a divided into eight parts, (the frenum) making up four of the height. (The lateral lines are to be drawn) from a point situated at three (fourths on the height of the frenum) and their join is made (with) two or one parts. The width (of the frenum) is equal to two-thirds (of an eighth of the height of the Śiva element). For a small sized *vesara* Liṅga it is said that the height (of the Śiva) element is to be divided into twelve and the procedure is to be as above for what remains;[65] the width of the frenum is equal to two (twelfths the height of the Śiva element).

Width and depth of lines[66]

122b- The lines (delimiting the frenum) on all types of Liṅga must be regular;
123a regular; their depth and their width are to be equal to a ninth the fraction (of the Śiva element) chosen as unit.

123b- (Otherwise), the man of firm intelligence is to calculate exactly a
125a ninth (of a length) of eight 'barley grains'; (the width and the depth of the lines) of a one cubit Liṅga are then equal to that ninth; a nine cubit Liṅga, whose lines are eight barley grains long and deep, is arrived at by adding a ninth (per supplementary cubit).[67]

125b- (Otherwise, a depth and width) of half a barley grains are given to the

65. That is to say that three parts are to be removed at the top and one at the bottom, which gives an eight parts height for the frenum.
66. Cf. *Ajita* 18.69-72 and texts quoted ad loc.
67. The barley grain (*yava*) is one eight of a digit (*aṅgula*), that is to say one ninety-sixth of a cubit (see 5.4a), hence the lines of a Liṅga with a height of nine cubits, are one digit wide and deep.

सार्धचतुर्य[318]वतारावनतिः श्रेष्ठे तु लिङ्गे तु ।
[319]मध्यमसूत्रव्यासादर्धततिः पक्षयोस्तु पृथक्[320] ॥ १२६ ॥
सर्वेषां रेखाणां व्यासावनतिः समा एव[321] ।

[सामान्यविधिः]

अथ नागरादिकानां वक्ष्ये सामान्यलक्षणोद्धरणम् ॥ १२७ ॥
षोडशभागे [322]पूजाभागोच्चेऽधो विहाय नयनांशम् ।
उपरिष्टाच्चतुरंशं दशभागं [323]साग्रकं सूत्रम् ॥ १२८ ॥
मणिरेखा [324]भ्रमणीयाधस्ताद् द्व्यंशं विहाय कं मुकुलात्[325] ।
[326]पृष्ठे तयोर्युतिः स्यान्मुकुल[327]व्यासं तु भागेन ॥ १२९ ॥
अथवा षोडशभागेऽ[328]धोंऽशं त्यक्त्वा दशांशके नालम् ।
शेषं [329]पूर्ववदुक्तं सामान्यं सर्वलिङ्गानाम् ॥ १३० ॥
द्वादशभागे रौद्रे त्यक्त्वोर्ध्वेऽधो द्विभागमेकांशम् ।
नवभागे साग्रं तच्छेषं पूर्वोक्तवत् कार्यम् ॥ १३१ ॥
द्विर्नवभागे शैवेऽधोर्ध्वे द्व्यंशं शरांशं च ।
रुद्रांशैरजसूत्रं [330]मुकुलं भागेन पूर्ववच्छेषम् ॥ १३२ ॥
[331]शैवे द्विरष्टभागे[332]ऽधोर्ध्वे द्व्यंशं युगांशकं नीत्वा ।
दशभागं सूत्रोच्चं [333]तदंशकस्त्वष्टांशकात् समारभ्य ॥ १३३ ॥
शररसमुनि[334]वसुभागेष्वेवं लम्बपक्षयोः सूत्रे ।
पृष्ठे तयोर्युतिः स्याद् भागं त्यक्त्वा पुरोक्तवच्छेषम् ॥ १३४ ॥

318. A, D, E : -तारं नवति; B : तारं नवके;
319. E : मध्यसूत्रे व्यास्तदर्धततिः
320. C : ततिः
321. C : समानैव; *Īśānaśiva* vol. IV, p. 378 : समे स्याताम्
322. D : पूजाभागे बोधो विधाय; E : पूजाभागे यो विहाय नियतानाम्
323. A, B, C, E : साभ्रकं
324. C : भ्रमणीयमधस्ताद्
325. C : तन्मुकुलात् ; E : तन्मुकुला; D : omits कं
326. D : omits 129b-133b; E : पृष्ठे तयोरुक्ति
327. E : व्यासोन्नतन्तु भागेन
328. E : मध्यांशं
329. C, E : पूर्ववदुद्दिष्टं
330. E : कुड्मलभागेन
331. E : सेव्ये
332. A, C, E : चोर्ध्वे
333. E : तदधस्व (स्त्व ?) ष्टांशकं समारभ्य
334. E : भागेष्वेवं लम्बं पक्षसूत्रयोः सूत्र (?)

126a lines (of a one cubit Liṅga), and a depth and width of four and a half barley grains for the largest Liṅga are arrived at as above, by adding half a barley grain (per supplementary cubit) for each.

126b- The width of the lateral lines is half that of the median lines. All the
127a lines are to have the same depth and width.

General rules

127b Now I indicate the way of bringing out the characteristics according to the rule common to *nāgara* and other Liṅga.

128- The height of the venerated part is divided into sixteen parts and two
129 are subtracted below and four above; the frenum and its bud thus take up ten (in all, of the height). The lateral lines are to be drawn, subtracting two parts, starting from the bottom (of the venerated element) and one (part is subtracted) starting from the bud;[68] they meet at the 'back' (of the Liṅga). The width of the bud is equal to (a sixteenth of the venerated element).

130 Or else, the height (of the Śiva element) is divided into sixteen parts, two being subtracted below, ten are taken for (the height of) the urethra and, in all else, the procedure is as above. This is fitting for all Liṅga.

131 (Otherwise) the Rudra element is divided into twelve parts, two are subtracted at the top, one at the bottom and nine are taken for (the frenum and) its bud; the rest is as given above.

132 (Or else), the Śiva element is divided into eighteen parts, two are subtracted from the lower part and five above, and eleven are taken for the Aja line of which one is for its bud whilst, in all else, the procedure is as above.

133- (Otherwise) the Śiva element is divided into sixteen parts, two are
134 subtracted below and four above and ten are taken for the height of the frenum. The two lateral lines start from a point situated a eight (tenths on the height of the frenum) and they follow a contour for five, seven and eight (parts) (?), meeting at the 'back', at one part (below the bottom of the Śiva element). Everything else is as indicated above.

68. See above note 57.

[335]सूत्रेण भस्मनैव प्रथमं सूत्रं [336]प्रवर्त्य सूत्राग्रम् ।
[337]घटिकाग्रेण विलिख्य तु पार्श्वे सूत्रेण[338] लक्षणं कुर्यात् ॥ १३५ ॥

[सूत्राग्रलक्षणम्]

सूत्राणां सर्वेषां कर्तव्या वर्तना तदग्रे तु ।
लिङ्गानां शिरसि यथा [339]सामान्यं स्यात्तथा समुद्दिष्टम् ॥ १३६ ॥
अश्वत्थपत्रसदृशं [340]कदलीमुकुलोपमं यवाभं च ।
[341]अम्बुजकुड्मलसदृशं सामान्यं [342]सर्वलिङ्गेषु ॥ १३७ ॥
[343]सूत्राग्रमात्तभागैकांशं व्यासोन्नतं हि मतम् ।
लिङ्गानामाहत्यं [344]सूत्राग्रं वक्ष्यते विधिना ॥ १३८ ॥
[345]छत्राभाग्रे लिङ्गे कुञ्जरनयनोपमं तु सूत्राग्रम्[346] ।
खण्डेन्दुनिभे लिङ्गे शूलाग्रं बुद्बुदाभे च[347] ॥ १३९ ॥
[348]त्रपुषाभे लिङ्गाग्रे [349]सूत्राग्रं कुक्कुटाण्डनिभम्[350] ।
[351]छत्राभं सूत्रागं लिङ्गे स्यात् कुक्कुटाण्डनिभे ॥ १४० ॥
[352]नाहे सप्त[353]दशांशेष्वेकं गृह्य त्रिधा द्व्यंशम् ।
मध्यमसूत्रव्यासं [354]तस्यार्धे पक्षयोः सूत्रे ॥ १४१ ॥
[355]लिङ्गायामे योज्यं सामान्यं सर्वमेतत् स्यात् ॥ १४२ ॥
लिङ्गायामं विस्तृतं [356]स्वस्वभेदैर्नाम्नैवैषां सम्यगुष्णीषमानम् ।
[357]छत्राभाद्युष्णीषसूत्रं मयेह प्रोक्तं युक्त्या नागरादिक्रमेण ॥ १४३ ॥

335. D : सूत्रे मत्स्येनैव
336. E : प्रवक्त-; H : प्रवत्त
337. D : घटिकार्कग्रेण लिख्य
338. C : सूत्रे; D : सूत्रेऽथ
339. D : सामानन्येवं; E, H : तथान्ये समुद्दिष्टम्
340. A, B, C, E : लिङ्गं instead of कदळी
341. D : अम्बुजगुळसदृषं; E : अम्बुजसदृषं कदळी-मुकुलोपमं यथा लभं च
342. D : सर्पुंलिङ्गेषु
343. D : सूत्राग्रभागमात्रेकांशं
344. A, B : सूत्राग्रयं
345. E, H : छत्रभागे
346. A, B, C : सूत्रं स्यात्; E : सूत्रख्यम्
347. D : बुबुदागञ्व
348. D : त्रपुषाङ्गे
349. E : सूत्राग्र्यां
350. D : कुक्कुटाण्डं यथाभम्
351. D, E : चित्राभं
352. C, E : नाभे
353. B (var) : दशांशऽप्येकं
354. B (var) : तस्यार्धं
355. C : लिङ्गायामे हीनं योज्यं सामा-
356. D : स्वभेदान्नाम्नैवेषां समं सर्षिमानम्
357. A, E : छत्राभा [gap] द्युष्णीषसूत्रं प्रोक्तं; B : छत्राभा-द्यैस्सम्यगुष्णीष-

135 The frenum is first drawn with ash-coated twine and its summit is then rounded with the tip of a stiletto[69] and the characteristic lateral (lines) are drawn with twine.

Shapes of top of frenum

136-138a A rounded contour must always be drawn at the top of the frenum. It may (be drawn) according to the shape of the summit of the Liṅga or in accordance with the general rule. (Rounded) shapes, common to all Liṅga, are those of the *aśvattha* leaf, *kadalī* bud and *ambuja* bud. The width and height of the frenum are equal to the fraction (of the Śiva element) chosen (as unit of calculation for the lines).

138b-140 (The shapes of) the top of the frenum are now indicated according to the rule for (the specific shapes) of Liṅga. On a Liṅga wiht a parasol top, the top of the frenum is to be shaped like an elephant's eye; on a Liṅga (with a top) shaped like a half-moon or bubble, (it) is like the point of a spear; on a Liṅga with a top like a cucumber, the top is like a hen's egg and a Liṅga with a summit like a hen's egg has a frenum like a parasol.

141 The width of the median frenum is equal to two-thirds of a seventeenth of the diameter (of the Liṅga) and the two lateral lines are half as wide.[70]

142 Whatever is suitable for a (given) Liṅga height is applicable, by and large (for all Liṅga of that height) (?).

143 I have indicated that which is suitable for *nāgara* Liṅga and for others of the same series: height, width, particularities and corresponding names, dimensions (and shapes) of their tops, parasol or other, and the lines.[71]

69. *Ghaṭikāgreṇa*: see *Śabdakalpadruma*, sv. *khaṭika*.

70. See above vv. 126-127a.

71. That marks the end of the description of the stone Liṅga (*śailaliṅga*).

[स्फाटिकलिङ्गम्]

वक्ष्येऽहं [358]स्फाटिकं लिङ्गं नीचमध्योत्तमक्रमात्[359] ।
[360]एकाङ्गुलं समारभ्यैवाङ्गुल्यङ्गुलवर्धनात् ॥ १४४ ॥
[361]षडङ्गुलान्तमुत्सेधं [362]पूजांशं कन्यसं मतम् ।
सप्ताङ्गुलं समारभ्य यावद् द्वादशमात्रकम् ॥ १४५ ॥
पूजाभागोदयं लिङ्गे मध्यमे तु[363] प्रकीर्तितम् ।
[364]सैकार्काङ्गुलमारभ्य चाङ्गुलाङ्गुलवर्धनात् ॥ १४६ ॥
अष्टदशाङ्गुलं यावत् पूजांशोच्चं षडुत्तमे[365] ।
[366]तद्धीनादर्धमात्रेण [367]वृद्ध्यैकादशसंख्यया ॥ १४७ ॥
[368]श्रेष्ठमध्यपरे लिङ्गे [369]त्रयस्त्रिंशत् समुन्नतम् ।
पूजांशार्धत्रि[370]भागैकं गाढं वा स्फाटिकं मतम् ॥ १४८ ॥
समं त्रिपादमर्धं वा पूजांशोच्चस्य विस्तृतम् ।
[371]साधारं वाऽथ वृत्तं वा स्फाटिकानामथाकृतिः[372] ॥ १४९ ॥
[373]वर्तना शिरसस्तस्य नागरादिषु वै यथा ।
[374]मध्ये वरे तु लिङ्गे तु ब्रह्मसूत्रं तु पूर्ववत् ॥ १५० ॥
[375]ब्रह्मसूत्रं [376]विना ह्येतत् [377]तेजोद्रव्यं वरप्रदम् ।
स्वव्यास[378]द्विगुणं सार्धं द्विगुणं त्रिगुणं तु वा[379] ॥ १५१ ॥
पीठस्य [380]मण्डनं नालं युक्त्या तत्र प्रयोजयेत्[381] ।
पूजांशोच्च[382]समं वाऽथ त्रिभागं पिण्डिकोदयम् ॥ १५२ ॥

358. D : तादिकं
359. D : ०त्तमोत्तमात्
360. B : एकाङ्गुलं समारभ्य चैकैकाङ्गुलवर्धनात् ;
C : एकांशमाराभ्यैवाङ्गुल्यङ्गुलवर्धनात्
361. D : प्राङ्गु-
362. D : पूजाशक्तिसमं समम्
363. D : ऽति
364. A, B, C, E : सैकैका
365. D : षडुत्तमम्
366. E, H : हीनात्तदर्ध-
367. A, B, C : वृद्ध्यैकांशं सुसंख्यया
368. E : श्रेष्ठपरे लिङ्गे
369. B (var) : षट्त्रिंशत्
370. D : भागेन
371. B (var) : सधारं
372. D : स्फाटिकामथाकृतिः
373. D : यौवना
374. E : मध्ये वरणलिङ्गे ; H : वरेण
375. D : ब्रह्मस्तस्य
376. C : विनादत्ते
377. D : नृवरेह्यवरप्रदम्
378. D : त्रि-
379. D : ततिः instead of तु वा
380. D : मण्डलं
381. D, E, H : प्रकल्पयेत्
382. E, H : समा सार्धं त्रिपादं पौण्डिकोदयम्

Crystal Linga[72]

144-147a Now I describe the small, medium and large crystal Liṅga, one after the other. The height of the venerated element of a small-sized Liṅga goes from one to six digits by successive increments of one digit. That height, in a medium-sized Liṅga, is from seven to twelve digits. The six possible heights for the venerated part of a large-sized Liṅga go from thirteen to eighteen digits by successive increments of one digit.

147b-148a (Otherwise), the increment from the smallest height may be half a digit, in which case there are eleven possibilities (for each category of Liṅga), small, medium and large, making thirty-three possible heights in all.

148-151a The height of (that portion) of the crystal Liṅga which is sunk into the socle is equal to half or one-third the height of the venerated element. The width of the venerated element is equal to its height or is three quarters or half of it. Crystal *Lingas* are circular or faceted; their top is to be rounded in the manner (indicated above), for *nāgara* Liṅga and others. On a small or large sized (crystal) Liṅga, the frenum is to be drawn as previously, but, even if a crystal Liṅga has no frenum, it still grants wishes.

151b-152 The width of the pedestal is equal to twice, two and half times, or three times that of the Liṅga; a rim with a suitable spout is to be arranged on it, the height of which is equal to that of the venerated element or is three quarters of it.[73]

72. *Sphāṭikaliṅga*: see *Īśānaśiva* (*kriyā.* 40.17 sq.).

73. For the socle of crystal Liṅga, see below 34.3 and *Īśānaśiva* (kriyā. 40.20 sq.). *Maṇḍana*: see chapter 34 note 19.

[मृन्मयादिलिङ्गानि]

[383]मृद्वृक्षरत्नलोहैश्च कुर्यात् स्फाटिकवद् दृढम् ।
मृन्मयं [384]युक्तितः पक्वमपक्वं वा यथेष्टतः ॥ १५३ ॥
[385]वृक्षजं दोषनिर्मुक्तं लोहजं घनमिष्यते ।
[386]घनं साङ्गमनङ्गं वा लोहेन सकलं मतम् ॥ १५४ ॥
[387]लोहेन पूजितं कल्प्य भुक्तिमुक्तिफलप्रदम् ।
[388]लिङ्गं शिलेतरं सर्वं मणिलिङ्गमिति स्मृतम् ॥ १५५ ॥
[389]स्वयोन्या वाऽथ लोहेन स्फाटि[390]कादिषु पिण्डिका ।
[391]स्वस्वयोग्यानि लोहानि स्फाटिकान्येषु पीठकम् ॥ १५६ ॥
स्थाप्यते लोहपीठे तु [392]रत्नजं तु स्थितिर्यथा[393] ।
[394]संकल्पकवशादत्र ब्रह्मविष्णुमहेश्वराः ॥ १५७ ॥
युक्त्या योज्यं बुधैर्लिङ्गं भुक्तिमुक्तिप्रसिद्धये ।
[395]बाणलिङ्गं यथालाभं तत्तत् सम्यग् निधापयेत् ॥ १५८ ॥
[396]पञ्चत्रिभागमुच्चार्धं त्रिद्व्यंशं वार्चनार्हकम् ।
भागं शेषांशकं [397]पीठबन्धं स्याद् बाणलिङ्गके ॥ १५९ ॥
रेखाबिन्दुकलङ्काद्यैर्वैवर्ण्यैर्मक्षिकापदैः ।
त्रासैस्तु शर्करा[398]भिस्ते मणयो वर्जिता भृशम् ॥ १६० ॥

383. D, E, H : मृद्वृक्षलोहरत्नैश्च
384. D : युक्तिदं
385. D : ब्रह्मं दोषविनिर्मुक्तं; E, H : वृक्षदोषविनिर्मुक्तं
386. C : omits 154b-155a; A : घनं वाङ्गमनाङ्गं; D : अस्य निवासनांगं; E : घनं वा गमनाय वा; H : घनं वा गमनाङ्गं
387. D : omits 155a.
388. D : लिङ्गेतरशिले
389. D : omits 156a.
390. D : -काद्यैर्वितं मतम्
391. C and D omit 156b.
392. D : रजतं
393. C : सशि यथा
394. D : संकल्प्याशवशात्तत्र ब्रह्मविष्णुशिवांशका; E, H : संकल्प्य क्रमशस्तत्र ब्रह्मविष्णुशिवांशका
395. D : omits 158a
396. D : सिद्धयेद् ब्राह्मणं लिङ्गं यथा लभं तद् द्वयं वार्चार्हकम्
397. A, C, D, E पीठं बन्धं
398. D : gap; E : भिस्तु मणियो

Liṅga in various materials such as earth[74]

153-155 Liṅga made of earth, wood, precious stones or metal, should conform precisely to what has already been given for the crystal ones. The Liṅga of earth may be in baked or unbaked earth, depending on the circumstances and preference. The wooden Liṅga (is to be made with) flawless wood. It is said that the metal Liṅga is to be massive; an iconic representation in massive metal may be in one or several pieces; the rewards for making a representation in metal are enjoyment and liberation. Any Liṅga which is not in stone is called *maṇiliṅga.*[75]

156-158a The pedestals for the crystal Liṅga and others may be of the same material as the Liṅga or may be in metal;[76] the metals (of the *Liṅga* and pedestal) are to correspond to one another, where the pedestals of Liṅga in materials other than crystal are concerned. A Liṅga in precious stones must be firmly installed on a metal pedestal. (The elements of) Maheśvara, Viṣṇu and Brahmā appear due to the wish of the faithful alone. A Liṅga arranged by the sages in fitting fashion brings enjoyment and deliverance.

158-159 A *bāṇaliṅga*[77] is to be set (into its pedestal) in a manner fitting to the circumstance; its venerated element (is visible) on three-fifths, half or two-thirds of its height, the rest of which may provide the link with the socle; (this is what is done) in the case of a *bāṇaliṅga.*[78]

160 (In order to make a Liṅga of precious stones) it is necessary to reject conclusively, gems which have streaks, spots and flaws as well as those of ill-defined colour or which have 'flies', '(crow's) feet', cracks or gravel.[79]

74. Cf. *Ajita* 4.13 sq. (*ratnaliṅga*), 16 sq. (*vṛkṣamayaliṅga*), 17 sq. (*pārthivaliṅga*) and texts quoted ibid. vol. I pp. 18-20.
75. *Maṇiliṅga* is generally used as a synonym to *ratnaliṅga*.
76. According to *Īśānaśiva* (kriyā. 40.22a), the socle and the Liṅga may also be of one piece.
77. *Bāṇaliṅga*: it is a variety of *svayambhuliṅga* (above vv. 87 sq.) and it is most often a pebble. Cf. *Kāmika* (?) (as quoted in T.A.G. Rao, *oc.,* vol. II/2 append. B p.9):

शिवेन संस्कृतं यत् बाणलिङ्गमुदाहृतम्।

78. Cf. *Īśānaśiva* (*kriyā.* 38-10b-12:

बाणलिङ्गं तु यत् सर्वं यथाजातं निधापयेत्।
स्वोच्चार्धं वाथ रामांश पञ्चांशं पञ्चांशं वा द्विभागिकम्॥
पीठे सलक्षणे शैले सौधे वा स्थापयेच्छुभे।

79. See above note 6. *Makṣikāpada:* 'flies' (*makṣikā*) and 'crow's feet' (*kākapada*) are mentioned amongst the jewels' flaws (e.g. *Bṛhatsaṃhitā* 80.15).

[लिङ्गस्थापनम्]

[399]लिङ्गं महत्त्वधिष्ठाने चार्धे स्थिते च मध्यमम् ।
[400]समाप्ते च विमाने स्यात् [401]कन्यसं स्थापयेद् बुधैः ॥ १६१ ॥

[लिङ्गस्थापनफलम्]

एवं स्थाप्यं लिङ्गमुक्तप्रकारं श्रीसौभाग्यारोग्यभोग्यप्रदायि ।
[402]उक्तादन्यद् यत् कृतं तद् विपत्त्यै [403]पत्युर्नित्यं रोगशोकप्रदं स्यात् ॥ १६२ ॥

इति मयमते वस्तुशास्त्रे लिङ्गलक्षणं नाम
त्रयस्त्रिंशोऽध्यायः

399. Corr. A, B, C, E, H : लिङ्गे महत्याधिष्ठाने; D : लिङ्गे महेत्यधिष्ठाने चोर्ध्वेस्तते च
400. A, B, C, H : समाप्तौ
401. C : कन्यासं; H : कन्यां
402. E, H : उक्तादन्यन्मानकं
403. D : द्वारोन्नित्यं

Installation of Liṅga

161 The wise man installs a small Liṅga in a finished temple; it is when a temple is half built that a medium Liṅga is to be installed and a large one is installed when the base has been constructed.[80]

Fruits of installing a Liṅga

162 A Liṅga of prescribed shape is to be installed; it brings good fortune, well being, health and enjoyment. If not made according to the norm, it will be to the founder a failure and a source of illness and of distress without end.

Thus ends, in the *Mayamata*, treatise on dwelling, the thirty-third chapter : FEATURES OF LIṄGA.

80. See also 34.73.

अथ चतुस्त्रिंशोऽध्यायः[1]

[पीठलक्षणम्]

निष्कलानां तु लिङ्गानां सकलानामथाधुना ।
सामान्येन विधानेन [2]वक्ष्येऽहं पीठलक्षणम् ॥ १ ॥

[पीठद्रव्याणि]

जात्यैकया विधातव्यं नेष्टमन्योन्यसङ्करम् ।
आहुः शैले द्रुमे केचित् पीठं पक्वेष्टकामयम् ॥ २ ॥
लोहजं मणिलिङ्गानां लोहजानां तु पैण्डिकम्[3] ।
आदाय स्त्रीशिलां सम्यक् पीठं लिङ्गस्य निर्मितम् ॥ ३ ॥

[पीठप्रमाणम्]

[4]पूजांशं द्विगुणं हीनं श्रेष्ठं [5]लिङ्गोन्नतेः समम् ।
नवैते [6]पीठविस्तारास्तयोर्मध्येऽष्टभाजिते ॥ ४ ॥
उत्तमा मध्यमा [7]हीनास्त्रित्रिभेदाः प्रकीर्तिताः ।
अथवा लिङ्गतुङ्गार्धं हीनं पादोनकं वरम्[8] ॥ ५ ॥
तयोर्मध्येऽष्टभागे तु पीठव्यासादि[9] पूर्ववत् ।
विष्कम्भं [10]त्रिगुणं वाऽथ नाहतुल्यविशालकम् ॥ ६ ॥
[11]गर्भागारं त्रिभागैकं चतुर्भागकमेव वा ।
विष्कम्भकर्णद्विगुणं सार्धं च त्रिगुणं तु वा[12] ॥ ७ ॥

1. Texts A, B, C, E, H and D (verses 1-20)
2. D : हिमपीठस्य लक्षणम्
3. B : पौष्टिकम् ; D : पैण्डिके
4. D : पूजांशं द्विगुणं लिङ्गं श्रेष्ठलिङ्गान्वितैः समम्
5. E : लिङ्गान्तरे
6. E : पीठविस्तारं
7. A, B, C, E : हीनास्त्रिभिर्भेदाः
8. B (var) : पादहीनोदयं वरम् ; D : पादोन्नतं वरम्
9. A, B, E, H : व्यासादि; B (var) : व्यासं तु; C : व्यासानि
10. E, H : द्विगुणं
11. C : omits 7a
12. C : द्विगुणमेव वा; D : द्वयर्धं तु त्रिगुणा शिला

CHAPTER 34

PEDESTALS[1]

1 I now give the characteristics of pedestals according to the rule common to the pedestals of symbolic and iconic representations.

Materials used for pedestals

2-3 One kind (of material) only is to be used (for representation and socle) and different materials should not be used together. It is however said by some, that a stone or a wooden (representation) may have a baked brick pedestal. The pedestals of idols in precious stones, and of metal ones, are to be in metal.[2] It is the choice of a 'female' stone which is crucial to the making of the pedestal of a Liṅga.[3]

Pedestal dimensions

4-5a The smallest size for a pedestal is double the (height of) the venerated element (of the Liṅga) and the biggest is equal to the height of the Liṅga; nine widths for the pedestal result from dividing the difference between these two (extremes) by eight; there are three large, three medium and three small.

5b-6a Otherwise, the smallest width is equal to half the height of the Liṅga and the greatest to three quarters of that height; as above, (nine) pedestal widths are arrived at by dividing the difference between these (extremes) by eight.

6b-7 Otherwise (the width of the pedestal is equal) to triple the diameter (of the Liṅga) or to the Liṅga's circumference, or to a third of it, or it is

1. *Pīṭha* (or *piṇḍikā*): cf. *Īśānaśiva* (*kriyā* chapter 39), *Suprabheda* (*kriyā* 33.94 sq.), *Kāraṇa* (I.9.140 sq.), *Ajita* (chapter 16), *Raurava* (*kriyā* 28.71 sq.); Dagens 1984 pp. 132-33 (and Tables III/A and B); T.A. Gopinatha Rao, *Elements of Hindu Iconography*, vol. II part 1 (pp. 99 sq.) and part 2 (append. B p. 34 sq., where are quoted vv. 1-30 of this chapter of *Mayamata*). The mouldings of pedestals are same as those used for socles and bases (see chapters 13 and 14) and for altars (23.74 sq.).
2. Cf. 33.156-158a.
3. See chapter 33 v. 10b and note 10.

पीठविस्तारमुद्दिष्टं स्वाष्टांशोनमथोपरि[13] ।
मण्डनाय स्वविस्ताराष्टांशोनैवाधिकं ततः[14] ॥ ८ ॥
सर्वेषामपि पीठानां जन्मान्तं मूलविस्तृतम् ।
अग्रव्यासं महापट्टिकान्तं सम्यक् प्रकीर्तितम् ॥ ९ ॥
विष्णुभागसमोत्सेधं सपादं सार्धमेव वा ।

[पीठाकारः]

चतुरश्रं च वस्वश्रं षडश्रं द्वादशाश्रकम् ॥ १० ॥
[15]द्विरष्टाश्रं सुवृत्तं च तेषामेवायतान्यपि ।
त्रिकोणमर्धचन्द्रं च [16]चतुर्दशनिभानि वै ॥ ११ ॥
[17]समानि यानि लिङ्गस्य तानि पीठानि संज्ञया[18] ।
[19]सायतान्यासनानीति सकलानां वदन्ति वै ॥ १२ ॥
त्रिकोणमर्धचन्द्रं च निष्कले[20] सकले[21] क्रमात् ।

[पीठनामानि]

भद्रपीठं च [22]पद्मं च वज्रपीठं महाम्बुजम् ॥ १३ ॥
श्रीकरं [23]पीठपद्मं च महावज्रं च सौम्यकम् ।
[24]श्रीकाम्याख्यमिति [25]प्रोक्ता नाम्नैता नव पीठिकाः ॥ १४ ॥
[26]स्वनाम्नाकृतियुक्त्या तु त्रिकोणार्धेन्दुसंयुते[27] ।
[28]पीठिकानामलङ्कारं क्रमशो वक्ष्यतेऽधुना ॥ १५ ॥
[29]गृहीतोत्सेधमानांशवशेन विविधेन च ॥ १५$\frac{1}{2}$ ॥

13. E : ०थापि वा
14. E : त्वथ
15. E : द्वार-
16. D : चतुर्दिशि; E : चतुर्दशाश्रभानि वै
17. C : सामानीयानि
18. A, B, C : चाहुः पीठं च संज्ञकम् ; E : -संस्क्रिया
19. E : सायतान्यासनादीनि
20-21. C : ०लैः
22. A, B, C : चन्द्रं
23. A, B, C, D : पद्मपीठं
24. C : श्रीकामार्थमिति; D : श्रीकरा-
25. E : प्रोक्तं नाम्ना नवं तु पीठकम्
26. B : स्वनामा
27. B : संज्ञिते; D : सन्निभे; E : सन्निभम्
28. E : पैण्डिकानां०; D : पीठकानां च लिङ्गानां
29. D : गृहीतोत्सेधमानानामंशेन; E and H replace verses 15 1/2 to 17a by : गृहीतोत्सेधमानेन त्रिपञ्चांशे दुदहतम्। जरद्व्यंशपद्मकं तत्समं तदर्धार्धद्व्यंशवृत्तं तदर्धम् । अर्धार्धांशमर्धमर्धार्धभागमर्धार्धांशं पीठतुल्यं क्रमेण । द्व्यंशोपानं युग्मयुग्मांशम् अंशंवप्रसार्धं पङ्कजं तत्सुखन्धम् (?) । तुङ्गद्व्यंशं क्षेपणं वर्धमूर्ध्वे सार्धं ग्रीवं पूर्वक्षेपणोच्चद्व्यंशं पट्टिसेनहभार्यार्धभागमन्त्यन्तत्रो भद्रपीठो सुहष्टम् ।

a quarter the width of the sanctum or is equal to twice, two and a half times or thrice the width (of the Liṅga).[4]

8-9 The width chosen for the pedestal must be decreased by an eighth at (its) summit and, by way of decoration, that width may be either increased or decreased by an eighth. The width at the bottom of all pedestals corresponds to the borders of the plinth whilst the width at the top corresponds to that of the big (upper) string-course.

10a The height of the pedestal corresponds to that (of the top) of the Viṣṇu element or is more by a quarter or by a half.[5]

Pedestal shapes

10b-11 (A pedestal may be in the shape of a regular polygon) with four, eight, six, twelve or sixteen sides or it may be a perfect circle or may have these same shapes elongated; otherwise it may be triangular or semicircular; these are the fourteen possible shapes.

12-13a Those amongst these pedestals whose shapes are regular are fitting for Liṅga, whereas those which are elongated are the 'thrones' for images; the triangular and semicircular pedestals are appropriate for symbolic and iconic idols respectively.[6]

Pedestal names

13b-15a Herewith the names of nine types of pedestal: ***bhadrapīṭha***, ***padma***, ***vajrapīṭha***, ***mahāmbuja***, ***śrīkara***, ***pīṭhapadma***, ***mahāvajra***, ***saumyaka*** and ***śrīkāmya***. The triangular and half-moon pedestals are designated in relation to their particular forms.

15b-15c The ornaments for each of these pedestals are now given, along with the proportions of the pedestals, calculated according to the height indicated (above), and their specifications.

4. Cf. *Kāraṇa* (I.9.141b-143):

लिङ्गविस्तारमानेन त्रिगुणं पीठविस्तृतम् ॥
कर्णद्विगुणमेवं वा द्विगुणं पीठविस्तृतम् ।
कर्णस्य द्विगुणार्धं वा लिङ्गदैर्घ्यसमं तु वा ॥
गर्भगेहं त्रिधा भज्य भागैकं पीठविस्तृतम् ।
लिङ्गमानेन हर्म्यं स्याल्लिङ्गमानेन पिण्डिका ॥

and *Īśānaśiva* (*kriyā* 39.7b-8a):

गर्भवासात् त्रिभागैकं चतुर्थांशमथापि वा ॥
विष्कम्भकर्णद्विगुणं त्रिगुणं वापि विस्तृतम् ।

5. See below v. 38 and above 33.91b-92a.
6. About pedestals for images, see below v. 51 sq.

[भद्रपीठम्]

त्रिःपञ्चांशे द्व्यंशि जन्मं युगांशं [30]वप्रं सार्धं पद्मकं तद्वगर्धम् ।
[31]कुम्भं द्व्यंशं क्षेपणं चार्धमूर्ध्वे ग्रीवं सार्धं पूर्ववत् क्षेपणोच्चम् ॥ १६ ॥
द्व्यंशं पट्टं स्नेहवार्यर्धभागं तत् सामान्यं भद्रपीठं सुहृष्टम् ।
विप्रोर्वीभृद्वैश्यकानां परेषां श्रीसौभाग्यारोग्यभोग्यप्रदायि ॥ १७ ॥

[पद्मपीठम्]

[32]द्विरष्टभागेऽश्विनिबाणनेत्रैर्युगांशनेत्रेन्दुभिरत्र पट्टम् ।
पद्मं च वृत्तं च दलं च पट्टं स्यात् पद्मपीठं घृतवारियुक्तम् ॥ १८ ॥

[वज्रपद्मपीठम्]

द्विःसप्तांशे सार्धमर्धं गुणार्धं जन्मं निम्नं पङ्कजं तत्क्रमेण ।
पट्टं निम्नं [33]चार्धमर्धं तु भागं वज्रं निम्नं कम्पकं पूर्ववत् स्यात् ॥ १९ ॥
त्र्यंशं पद्मं निम्नमर्धं तदूर्ध्वे[34]ऽध्यर्धार्धांशा पट्टिकाज्यार्थभागा[35] ।
एतत् पीठं वज्रपद्मं हि नाम्ना सामान्यं तत् सर्वलिङ्गेषु शस्तम्[36] ॥ २० ॥

30. A, B : वप्रस्योर्ध्वं पद्मकं चांशमर्धम्; C : gap.
31. A, B : कम्पं; C : gap.
32. D : द्विरष्टभागे च तिबाननेत्रेयुगांग-
33. Correction (*Īśānaśiva* kriyā. 39.64a; A, B, C : सार्ध-; D : द्व्यर्ध-; E : gap (19b1 missing in H).
34. Corr. (ibid) A, B, C, D, E : द्व्य०
35. Corr. A, B, C, D, E : ०र्धभागा
36. End of manuscript D.

Bhadra pedestal

16-17 (The height of the pedestal) is divided into fifteen parts: the plinth takes up two parts, the lower string-course four, an (inverted) doucine one and a half, the fillet which tops it half a part, the torus two and the fillet which tops it half; the dado, above, takes up one and a half parts and the fillet which tops it (half a one) as previously; next, the upper string-course takes up two parts and the rim[7] half a one. Such are the characteristics of a *bhadra* pedestal, which is pleasing to the eye and which brings happiness, riches, health and enjoyment to brahmins, lords of the Earth, *vaiśya* and others.

Padma pedestal

18 The height of the *padma* pedestal is divided into sixteen parts: the plinth takes up two parts, the (inverted) doucine five, the torus two, the (upright) doucine four, the upper string-course two and the rim one.

Vajrapadma pedestal[8]

19-20 (The height of the pedestal) is divided into fourteen parts: the plinth takes up one and a half parts, a groove half, the (inverted) doucine three and a half; next, a fillet takes up half a part, a groove half a part, a *vajra* (?)[9] one and, as previously, a groove and a fillet (half a one each); then, the (upright) doucine takes up three parts, a groove half a one, the upper string-course one and a half and that used to (hold) libations half a one. This *vajrapadma* pedestal is suitable for all Liṅgas.

7. *Snehavāri* (*ghṛtavāri*, *ghṛtabhṛd*, *ājyārthabhāga*, *snehabhāra*): this is the rim which borders the cavity made into the upper face of the pedestal; that cavity receives the ritual liquids poured upon the divine representation, which liquids fall then to ground through the spout (*praṇāla*, v. 32 sq.) and are evacuated outside the sanctum through the duct pierced through the left side wall of the sanctum and ending with the gargoyle (see chapter 19 v. 29 and note 26). Other terms used to designate that rim are *nimna* (note 12) and *maṇḍana* (below note 19).

8. *Vajrapadma*: it is called above (v. 13) *vajrapīṭha*. We have used for amending our text the description given by *Īśānaśiva* (*kriyā* 63b-65):

पीठतुङ्गे तु मन्वंशे सार्धं जन्मार्धतोऽवटम् ॥
सार्धत्रिभागं पद्मं स्यादर्धाभ्यां पट्टनिम्नके ।
भागो वज्रं निम्नमर्धं कम्पोऽर्धं त्रिभिरम्बुजम् ॥
निम्नमर्धं ततोऽध्यर्धात् पट्टिकार्धेन चाज्यभृत् ।
वज्रपद्माह्वय पीठं सर्वलिङ्गसमं भवेत् ॥

[महाब्जपीठम्]

[37]त्रिःषड्भागे द्व्यर्धवेदांशकार्धैः[38] सार्धद्व्यर्धार्धार्धकार्धानलांशैः ।
अर्धाध्यर्धार्धांशकैर्जन्ममब्जं पट्टं निम्नं पङ्कजं वृत्तमब्जम् ॥ २१ ॥
निम्नं पट्टं पङ्कजं [39]स्यात् तदूर्ध्वे श्रीपट्टं तत्स्नेहभारं क्रमेण ।
[40]एतन्नाम्ना सम्यगुक्तं महाब्जं चित्रं सद्भिः पौरुषे चार्षकेऽपि ॥ २२ ॥

[श्रीकरपीठम्]

लब्धोत्सेधे षोडशांशेंऽशिजन्म त्र्यंशं वप्रं पद्मतुङ्गं युगांशम् ।
[41]हृद्भागार्धं द्व्यंशिवृत्तं [42]धृगर्धं पद्मं त्र्यंशं पट्टिका सार्धभागा[43] ॥ २३ ॥
अर्धांशं तत् [44]स्नेहवार्यर्धखातं तावद्व्यासं त्र्यंशकं वा युगांशम् ।
नालव्यासं निर्गमं तत् त्रियंशं [45]कुर्यादग्रं श्रीकरं श्रीकरं तत् ॥ २४ ॥

[पीठपद्मपीठम्]

[46]अध्यर्धार्धद्व्यर्धकार्धार्धकार्धैः [47]पक्षार्धैर्द्व्यर्धैः खुरं निम्नमब्जम् ।
पट्टं निम्नं पट्टमब्जं तु निम्नं पट्टं निम्नं पीठपद्मं दशांशे ॥ २५ ॥

[महावज्रसौम्यपीठे]

त्रिःपञ्चांशे लब्धतुङ्गे च [48]सार्धं चार्धं वेदद्व्यर्धसार्धेन्दुभागैः ।
[49]अर्धद्व्यर्धाध्यर्धकार्धैः क्रमेण जन्मं निम्नं पट्टकं तत्क्रमेण ॥ २६ ॥

37. A, B, C : त्रिःषड्भागैर्
38. E : वदार्धकार्धैः
39. A, B : व्रश्रपट्टं तत् [gap] स्नेहवारि क्रमेण; E, H : निम्मूर्ध्वे
40. A, B : एवं नीत्या
41. A, B, C : पद्मं
42. E : सार्धं पद्मत्र्यंशं
43. E : व्यधभागम्
44. A, B, C : स्नेहवार्यधधातं
45. E : कुर्यादग्रमश्रकं श्रीकरं तत्
46. Verses 25 to 29 are muddled in E and H
47. C : पक्षार्धे
48. A, C : सार्धे
49. Corr. A, B, C (E ?) : अर्धद्वयर्धाद्वयर्ध-

Mahābja pedestal

21-22 (The height of the pedestal) is divided into eighteen parts: the plinth takes up two and a half parts, the (inverted) doucine four, a fillet half a one, a dado one and a half, an upright doucine two and a half, a reed half a one, a small doucine half a one, a groove half, a string-course three, small doucine half a one, the *śrī* (?) upper string-course one[10] and a half and the receptacle for liquids half a one. This pedestal is called *mahābja* and is suitable for man-(made) Liṅga and for the Liṅga of Ṛṣi.

Śrīkara pedestal

23-24 The selected height is divided into sixteen parts: the plinth takes up one part, the lower string-course three and the (inverted) doucine four; next, a fillet takes up half a part, a torus two parts, a fillet half a part, the (upright) doucine three parts and the upper string-course one and a half; the height of the rim takes up half a part and so does its thickness. The spout is three or four parts long and wide (at its beginning) and its width at the end is a third (what it is at the start); this end has an auspicious shape.[11] The *śrīkara* pedestal is like this.

Pīṭhapadma pedestal

25 The height of the *pīṭhapadma* pedestal is divided into ten parts: the plinth takes up one and a half parts, a groove half a one, the (inverted) doucine two and a half, a fillet half, a groove half, another fillet half, the (upright) doucine two and a half; a groove, a fillet and the recessed (rim) take up (half a part each).[12]

Mahāvajra and saumya pedestals

26-28a The chosen height is divided into fifteen parts; at the bottom there may be a plinth taking up one and a half parts, a groove of one part and a lower string-course of four parts; (otherwise) there is a plinth taking up one and a half parts, a groove one part and an (inverted) doucine four parts; next, a *vajra* shaped (?) string-course[13] takes up two and a half

9. *Vajra* (see also below vv. 27a, 28a and *Īśānaśiva* quoted prec. note). This moulding is not mentioned when dealing with bases or socles; we do not know what it looks like.
10. *Śrīpaṭṭa*: perhaps to be read as *tripaṭṭa* ('triple band'?).
11. The 'spout' (*nāla*) is described below vv. 32-33.
12. *Nimna*: this term designates the rim either as 'recessed' in relation to the moulding just below (it is most often the case), or as pertaining to the 'depressed' cavity which it borders (see above note 7).
13. See above note 9.

जन्मं निम्नं पङ्कजं पट्टिकं तद्वज्रं वृत्तं क्षेपणं कञ्जमूर्ध्वे ।
पट्टं निम्नं तन्महावज्रमुक्तं [50]नाम्ना सौम्यं सर्वसंपत्करं स्यात् ॥ २७ ॥
[51]वज्रं वृत्तं [52]तुङ्गनाम्ना तदेव सौम्यं पीठं सम्पदायुष्करं स्यात् ।

[श्रीकाम्यपीठम्]

द्विःषड्भागे चन्द्रनेत्रार्धभागैः सार्धार्धार्धैः [53]सार्धसार्धार्धकार्धैः ॥ २८ ॥
अध्यर्धेनार्धेन [54]जन्मं तु वप्रं निम्नं पद्मं धृग्दलं वृत्तमब्जम् ।
धृक्पद्मं तत्पट्टिकानिम्नपट्टं [55]श्रीकाम्यं तल्लब्धतुङ्गे मयोक्तम् ॥ २९ ॥

[पीठसामान्यलक्षणम्]

[56]धाम्नि प्रोक्तान्यप्यधिष्ठान[57]कानि तान्यप्यस्मिन्मण्डनीयानि युक्त्या ॥ ३० ॥
यथाबलं यथाशोभं यथायुक्ति प्रवेशनम् ।
निर्गमं सर्वपीठानामङ्गानां परिकल्पयेत् ॥ ३१ ॥
[58]पीठव्यासत्रिभागैकं चतुर्भागैकमेव वा ।
निर्गमं मूलविस्तारं प्रणालस्य प्रकल्पयेत् ॥ ३२ ॥
[59]मूलादर्धं त्रिपादं वा त्रिभागैकांशमेव वा ।
[60]प्रणालस्याग्रविस्तारं त्रिपादं वा घनं समम् ॥ ३३ ॥
गजोष्ठसदृशाकारं गोमुखाकारमेव वा ।
[61]मूलाग्रविपुलत्र्यंशव्यासं स्यात् [62]खातनिम्नकम् ॥ ३४ ॥
इष्टदिङ्मुख[63]लिङ्गस्य पीठमध्यं तदेव हि ।
नालं वामे प्रकर्तव्यं [64]सधारं वा यथारुचि ॥ ३५ ॥
अग्रपट्टस्य विस्तारं स्वोच्छ्रयेण समन्वितम् ।

50. C : omits the fourth pāda of 27
51. E inverts the first and second pāda of 28; H : omits them.
52. E : चेति नम्ना
53. C : सार्धार्धैः
54. A, B, C : निम्नं
55. C : श्रीकामं
56. E : धाम-
57. C : ०कानीत्यन्यान्यस्मिन्
58. C : omits verse 32
59. A, B, C : मूलादग्रं
60. E : omits 33b-34a
61. A, B, C : मुखाग्र-
62. E : घात०
63. E : लिङ्गं स्यात् पीठ सार्धार्धमेव हि
64. E : सर्वालङ्कारसंयुतम्

parts, a torus one and a half, an (upright) doucine two and a half, the upper string-course one and a half and the recessed (top) half a one. This *saumya* pedestal is called *mahāvajra* and brings all success. If it is the torus which is *vajra* shaped (?) however, this *saumya* pedestal is called *tuṅga* and brings success and health.

Śrīkāmya pedestal

28b-29 The chosen height is divided into twelve parts: the plinth takes up one part, the lower string-course two, a groove half a part, an (inverted) doucine one and a half, a fillet half, a small doucine half, a torus one and a half, an (upright) doucine one and a half, a fillet half, a small doucine half, the upper string-course one and a half and the recessed top half. This is the *śrīkāmya* pedestal which I have thus described.

Features common to all pedestals

30-31 The bases of a shrine must be such that their decoration corresponds to that within.[14] The recess and the projection of the mouldings of all pedestals must be such that (the pedestal) will be solid, good looking and well adapted.

32-33 The spout of a pedestal is to be so made that its width, at the start, and its length are, respectively, a third and a quarter the width of the pedestal itself; the width of the spout at the end is half, two thirds or a third the width at the start; its thickness is equal to its width or is three quarters of it.

34-35 (This spout) is the shape of an elephant's lower lip or of the muzzle of a cow. Its gutter is inclined, with a width equal to a third the (total) width (of the spout) at its starting point and at its end. Once the Liṅga is orientated in the desired direction, the spout is placed in the middle of the pedestal's left side and (the spout) may be embellished with a support.[15]

14. That is to say that moulding of base and pedestal are to be in harmony.
15. For the position of the spout see chapter 19 v. 29 and note 26.

सपादं वाऽथ सार्धं वा त्रिपादं वा यथाबलम् ॥ ३६ ॥
तत्पट्टस्य घनं [65]खातं तन्मूले कारयेद् बुधः ।
क्रमेणोन्नतिमल्लिङ्ग[66]सङ्गमं परिकल्पयेत् ॥ ३७ ॥
शिवभागमधःपीठात् किञ्चिदप्यवलम्बनम् ।
उन्नतं यदि चेन्नित्यं सर्वेषामशुभं भवेत् ॥ ३८ ॥
ज्याकारमर्ध[67]चन्द्रस्य प्रकुर्याद् द्वारसम्मुखम् ।
पीठस्यास्य त्रिकोणस्य [68]ऋज्वंशं द्वारसम्मुखम् ॥ ३९ ॥
पीठाश्रं द्वारसूत्रस्य वेधकं नेष्यते बुधैः ।
दृषदैकेन कर्तव्यं पीठं निःसन्धिकं शुभम् ॥ ४० ॥
[69]एकालाभेऽपि कर्तव्यमेकयैवोर्ध्वमण्डनम् ।
क्षुद्रे महति [70]मध्येषु चागतं सन्धिमण्डितम्[71] ॥ ४१ ॥
उपर्युपरि पीठानां सन्धिरङ्गावसानके ।
नालमध्येऽ[72]र्धमध्ये च कर्णे सन्धिं न सन्धयेत् ॥ ४२ ॥
युञ्जीयाद् दक्षिणे वामे [73]दीर्घादीर्घं यथाक्रमम् ।
त्रिखण्डं वाप्यनेकं वाधोगतं युक्तितो न्यसेत् ॥ ४३ ॥

65. A, B, C, E : ख्यातं
66. A, B, C : सङ्गमात्
67. E : चन्द्रं च
68. E : न कोणद्वारसंयुतम्
69. E : एकालभे प्रकर्त-
70. C : मध्ये तु
71. E : मण्डनम्
72. E : च कर्णे च + + सन्धि
73. Corr. (*Īśānaśiva*, kriyā. 39.87); A, B, C, E · दीर्घे दीर्घं

36-37 The width of the upper rim (of the pedestal) must be equal to its height or to that height augmented by a quarter, a half or three quarters according to the resistance required. The sage is to dig out (the cavity) at the base of (that rim) to a depth equal to the rim's thickness; (that cavity) is to be made in such a way that its bottom rises progressively towards the meeting with the Liṅga.[16]

38 (The bottom of) the Śiva element is to be slightly lower than the top face of the pedestal; if it is above that, endless misfortune will fall upon everyone.[17]

39-40a In the case of a semicircular pedestal, its rectilinear side is to face the door; where a triangular pedestal is concerned, it is one of its sides that should face the door. The sages ascertain that (the line of) a side of a (triangular) pedestal does not intersect the line of the door.[18]

40b-41 It is best to make a pedestal monolithic and without assemblage; however, if it is not possible to procure a block (suitable for the making of it) then (at least) the upper element of the pedestal is to be monolithic.[19] Where a large or small (socle) is concerned, the join should not coincide with the middle of its elements.

42 On the elevation, the assemblage (of the different parts) of pedestals is to correspond to the limits of the mouldings. The join is not to be made in the middle of the spout nor at the centre point of half (the height of the pedestal), nor at the corners.

43 The long and the short are to be assembled to the right and left according to the rule.[20] The lower part (of the pedestal) may be in three pieces or in whatever number is suitable in the specific instance.

16. Literally: 'The join with the *Liṅga* is to rise progressively'. See T.A.G. Ṙao *oc.* vol. II/1 p1. 12.

17. See above v. 10 and 33.91-92b.

18. Cf. *Īśānaśiva* (*kriyā* 39.84):
न द्वारसम्मुखं कोणं कुर्यात् पीठे त्रिकोणके ।
द्वारसूत्रस्य पीठाश्रं वेधसं न प्रशस्यते ॥

19. *Ūrdhvamaṇḍana*: 'the upper decoration'; that includes the rim, the spout and the cavity (which are most often made up with a separate flat stone, the so-called *yoni*). See also below v. 74 and 33.152.

20. About this rule for assemblies see above 17.4 sq.

[ब्रह्मशिला]

लिङ्गायामसमव्यासा श्रेष्ठा ब्रह्मशिलापरा[74] ।
पूजांशद्विगुणाष्टांशे तयोर्मध्ये तु भाजिते[75] ॥ ४४ ॥
पूर्ववन्नवधा व्यासा [76]स्वव्यासार्धोन्नता वरा ।
[77]व्यासार्धार्धघना हीना तयोर्मध्ये तु पूर्ववत् ॥ ४५ ॥
अथवा लिङ्गविष्कम्भद्विगुणा श्रेष्ठविस्तरा ।
[78]अध्यर्धं कन्यसी प्रोक्ता स्वव्यासार्धत्रिपाद्धना ॥ ४६ ॥
व्यासोत्सेधेषु [79]तेष्वेवं पूर्ववन्नवधा भवेत् ।
आकृतिर्ब्रह्म[80]भागस्य संस्थानं तु यथा तथा ॥ ४७ ॥
लिङ्गव्याससमं व्यासं मध्ये [81]खातं प्रकल्पयेत् ।
[82]स्वव्यासार्धं तु [83]वाष्टांशं गम्भीरं लिङ्गमूलवत् ॥ ४८ ॥
न्यस्तरत्नयुतं सम्यक् [84]श्लिष्टं तल्लिङ्गमूलतः ।
[85]नपुंसकाश्मना तत्र कर्तव्या ब्रह्मणः शिला ॥ ४९ ॥

[नन्द्यावर्तशिलाः]

पीठब्रह्माश्मनोर्नन्द्यावर्ताभा मध्यमे शिलाः[86] ।
चतस्रस्ताः प्रयोक्तव्याः[87] प्रादक्षिण्यक्रमेण तु ॥ ५० ॥

[प्रतिमापीठानि]

[88]स्थानकासनयुक्तानां प्रतिमानां परेऽपरे[89] ।
एकद्वित्रिचतुःपञ्चषण्मात्रं वाधिकं ततः ॥ ५१ ॥

74. C : वरा; E : धरा
75. E : मध्येऽष्टभाजिते
76. A, C : स instead of स्व; E : ध्यर्धं तततो वरे
77. Corr. (*Īśānaśiva*, kriyā. 39.89); A, B, C : व्यासार्धार्धघका; E : व्यासार्धघना
78. E : अध्यर्धाकन्त्यविप्रोक्ता
79. E : वेदांश
80. E : भागं स्यात्
81. E : खातं
82. B (var) : स्वव्यासार्धार्धं
83. E : वाष्टांशमहीनं
84. A, C : शिष्टं; E, H : श्लिष्टान्तं लिङ्गमूलतः
85. E, H : नपुंसकाश्मशानं तत्
86. C : मध्यमा शिवा; E : ०तः गामसमे शिला
87. E : ०व्या
88. E : स्नान-
89. Corr. (*Īśānaśiva* kriyā. 39.94); A, B, C : पुरेपुरे; E : पदेपरे

The 'Brahmā stone'[21]

44-45 The greatest (possible) width for the Brahmā stone is equal to the height of the Liṅga and the least to double (the height) of the venerated element (of the Liṅga); the difference between these two (extremes) is to be divided into eight which yields (as previously) a series of nine widths. Its greatest thickness is equal to half the corresponding width and the least to a quarter of that width; the difference between these two (extremes) is to be divided as above.

46-47a Or else, the width (of the Brahmā stone) is equal to double the diameter of the Liṅga, at most, and to one and a half times this diameter, at least; the thickness is then, at most, three quarters of the corresponding width and, at least, half that width. For widths and thickness, the procedure by which nine possible dimensions are arrived at is as above.

47b-49 Towards the placing of the Brahmā element (of the Liṅga), a mortice is hollowed out, at the centre (of the 'stone of Brahmā'), in the form of the Brahmā element and with a width equal to that of the Liṅga. The depth (of that mortice) is equal to half its width or to an eighth (the height) of the lower part of the Liṅga. It is to be set with precious stones and (its sides) must adhere firmly to the lower part of the Liṅga. The 'Stone of Brahmā' is to be made with a 'neuter' stone.[22]

Nandyāvarta stones

50 Four stones, making up a dextrogyre *nandyāvarta* figure, are to be disposed in the interval between the pedestal and the stone of Brahmā.[23]

Statue pedestals

51-52 Amongst pedestals intended for images, there are some that are suitable for seated figures and others for standing ones. The (width of the pedestals of) seated images is greater (than the width of those images)

21. *Brahmaśilā*: this 'Brahmā's stone' is a slab placed at the centre of the sanctum (hence its name) under the pedestal; its centre is depressed and there comes the bottom of the Liṅga, above a foundation deposit. On the precise position of that slab see chapter 33 note 24.

22. For a description of that specific foundation deposit see *Ajita* (18.189 sq.). The mortar used to fix the Liṅga is indicated below (vv. 64b-66). About the 'gender' of the stone, see 33.10-12a.

23. *Nandyāvartaśiḷā*: according to *Suprabheda (kriyā* 33.113-114) and *Kāraṇa* (I.9.172), those four liners are to be placed around the *brahmaśilā* in such a way that they jut out over the border of the pedestal plinth.

आसनानां स्वविस्तारादष्टभागाधिदैर्घ्यकम् ।
[90]द्विगुणान्तं निजायामं मण्डनं पैण्डिके यथा ॥ ५२ ॥
त्रिचतुःपञ्चभागोच्चे [91]बेरायामे यथाक्रमम् ।
शयने [92]चासने भागं स्थानके विष्टरोदयम्[93] ॥ ५३ ॥
यथोचितं तथा [94]दैर्घ्यव्यासं स्याच्छयनेऽपि च ।
ब्रह्मादीनां तु देवानां देवीनामा[95]सनं मतम्[96] ॥ ५४ ॥
सोपपीठं [97]गुहाङ्घ्रिस्थसिंहं सिंहासने मतम्[98] ।
[99]त्रिपक्षे वीचिसंयुक्ते नानामण्डनमण्डिते[100] ॥ ५५ ॥
सिंहासनविधिं दृष्ट्वा विधेया तदलङ्कृतिः ।

[पीठमानतः प्रासादमानानि]

[101]बाणलिङ्गादिलिङ्गानामार्षाणां च स्वयम्भुवाम्[102] ॥ ५६ ॥
पीठं प्रासादरूपं च यथेष्टं कारयेद् बुधः ।
पूर्वोक्ते पौरुषे लिङ्गे पीठव्यासादि[103] पूर्ववत् ॥ ५७ ॥
तन्मानेन विमानानां विस्तारं सम्यगुच्यते ।
पीठस्य द्विगुणं गेहं चतुःपञ्चगुणं तु वा ॥ ५८ ॥
[104]नालीगेहस्य विस्तारं [105]पूर्ववद् वा विधीयते ।
[106]त्रिभागेनकमर्धं वा दृढं वा भित्तिविस्तृतम् ॥ ५९ ॥
सान्धारं वा निरन्धारं कूटकोष्ठादि पूर्ववत् ।
[107]लिङ्गमानवशात् सौधं प्रोक्तं पूर्ववदुच्छ्रयम् ॥ ६० ॥

90. Corr. (*Īśānaśiva* ibid. 39.95); A, B, C, E, H : द्विगुणं तान्
91. E : वरायामं
92. C : शासने
93. E : ०दयः
94. C : दैर्घ्यं वसस्योच्छ्रयेन; E : दैर्घ्यव्यासं स्वोच्चने
95. Corr. (*Īśānaśiva* kriyā. chapter 39 p. 1); A, B, C, D, H : ०सने
96. E and H add between 54 and 55 : द्विभागं वा त्रिभागेन सविशालार्धमानतम् । भित्तिविष्कम्भमित्युक्तं शेषं पूर्ववदाचरेत् ॥
97. E : गृहाग्रस्ता
98. E : बुधै
99. E : त्रिपक्षे स्थानकेऽपीष्टजयं नाम्ना विचित्रतम्
100. Corr. A, B : ०तम् ;
101. E, H : बाणलिङ्गस्य लिङ्गानां माषाणां
102. A, E : ०वा
103. E : -सानि
104. We follow the order of verses in E and H; in A and B it is: 59b, 59a, 60a, 60b, 62a, 61a, 61b, 62b; C : follows the same order as A and B, but it omits 62a and 61a.
105. A, B, C : पूर्वद्वारं
106. A, B, C : नालीगेहं त्रिभागैकमर्धं वा भित्तिविस्तरम्
107. A, B, C : लिङ्गमानवशोत्सेधं

by one, two, three, four, five or six digits[24] and the pedestals' length is greater than their width by (at least) an eighth; the width of the pedestal itself however is not to be more than double (its width). (The proportions) of the mouldings are to vary in the same way as (those of the) pedestal.

53-54a The height of the pedestal is a third that of the image if the image is reclining, a quarter if it is sitting and a fifth if standing. The length and width (of the pedestal) of a reclining image is to be calculated as above.

54b-
56a The seat intended for gods, such as Brahmā, and for goddesses is called 'lion's throne' when it is placed on a socle and when it has (images of) lions for its legs.[25] It is decorated with 'waves' on three sides;[26] its decoration is varied; it is to be constructed with reference to the rules given above for the lion's throne (of kings).

Dimensions of temples as calculated from those of pedestals

565b-60 The sage may, if he so wishes (?) give the shape of the shrine to the pedestals intended for *bāṇaliṅga* and other Liṅga of the kind, as well as for Ṛṣi Liṅga and self-generated ones.[27] The width and other dimensions of these pedestals are to be calculated as has been given above apropos the (man-made) Liṅga. The width of the temple is calculated from the dimensions of this pedestal; the width of the sanctum is double, quadruple or quintuple that of the pedestal if it is not calculated as above; the thickness of the wall (which surrounds the sanctum) is a third or a half (that of the sanctum) or else (merely in such a way that the wall is) solid; it may or may not have an aisle, and corner and elongated aediculae . . . etc. (are to be arranged) as previously indicated. These are the prescriptions for a temple (whose dimensions are calculated) from those of the Liṅga and whose height is determined as has previously been ordained.[28]

24. *Mātra* ('digit'): here it may be either the absolute unit or the iconometric one (see chapter 5 note 12, and chapter 23 note 59).
25. For kings' *siṃhāsana*, see above 32.13 sq.
26. *Tripakṣe vīcisaṃyukte*: it is the back of the throne (see 32.15b).
27. That is to say probably that all these Liṅgas (see chapter 33 note 46) may have regular or elongated pedestals (see above vv. 12-13a).
28. That is to say that their height is to follow the rules given in chapter 11 (vv. 8-9), 19(v. 1-3), etc.

[बेरमानतः प्रासादमानानि]

गृहीतभवनस्तम्भद्वारमानवशादपि ।
यथाजातं तथा बेरवशात् सौधं प्रकल्पयेत् ॥ ६१ ॥
तथैव सकलस्यापि प्रासादं परिकल्पयेत् ।
बेरायामसमं [108]गेहमध्यर्धं द्विगुणं मतम् ॥ ६२ ॥
[109]बेरायामे त्रिभागे तु द्व्यंशाधिकविशालकम्[110] ।
[111]गर्भगेहस्य विस्तारे चतुर्भागे त्रिभागिके ॥ ६३ ॥
[112]द्विभागे चन्द्रभागं तु स्वविशालार्धमानकम् ।

[अष्टबन्धसंग्रहणम्]

लाक्षागुलमधूच्छिष्टगुग्गुलूनां समांशकाः ॥ ६४ ॥
[113]एतेषां द्विगुणं भागं ग्राह्यं सर्जरसं तदा[114] ।
गैरिकाचूर्णकं तस्मादर्धं तु घनचूर्णकम् ॥ ६५ ॥
सर्वेषामर्धतस्तैलं निक्षिपेल्लोहभाजने ।
[115]लोहदर्व्या चलं कुर्यात् पाचयेन्मृदुवह्निना ॥ ६६ ॥
अष्टबन्धमिति [116]प्रोक्तमश्मवद् दृढबन्धनम् ॥ ६६$\frac{१}{२}$ ॥

[गर्भगृहे बेरस्थानानि]

स्थापनीयमिह कर्तुरिच्छया लिङ्गमेकमथवाप्यनेककम्[117] ।
यत्र यत्र परितस्तु मध्यमे भित्तितस्त्वपि च येन केन वा[118] ॥ ६७ ॥
[119]एकधाम्नि बहुधाम्नि वा ततः शूललिङ्गभवनं महत्तरम् ।
शेषमत्र विधिनोहनीयकं शिल्पविद्दृढत[-रेण बुद्धिना][120] ॥ ६८ ॥
गर्भागारे सप्तसप्तांशकेऽशं मध्ये [121]ब्राह्मं दैविकं चाष्टभागम् ।
मानुष्यं तत् षोडशांशं बहिष्ठात् पैशाचांशं स्याच्चतुर्विंशमंशम् ॥ ६९ ॥

108. E, H : बेरमध्यर्धं
109. E, H : बेरायामं
110. E, H : द्व्यंशं लिङ्गविशाल्कम्
111. A, C, E, H : गर्भगेहं स्वविस्तारं चतुर्भागं त्रिभागिकम्
112. E, H : omit 64a; A, C : द्विभागं चन्द्रभागे
113. E, H : एतेषां द्विभागं ग्राह्य सञ्जनसस्तत्
114. B : तथा
115. E : लहद्रव्या चला
116. H : प्रोक्तं मर्मवद्
117. E : लिङ्गमेवकय वाप्यरेकक्कम्
118. E, H : येन केऽपि वा
119. C : omits 68.
120. Corr. A, E, H : शिल्पिविद् दृढत + + + + ; B : शिल्पिभिः दृढतरेण बुद्धिना
121. E, H : बाह्यन्देविकं

Dimensions of temples calculated from those of the images

61-64a A temple may be constructed with reference to the dimensions chosen for the building's pillars and doors as well as with those for the image. Here is how a temple, for housing an iconic representation, is to be constructed: the (with of the) sanctum may be equal to the height of the image, to that height augmented by a half or to double that height, or to five thirds the height of the image; but it may be said, as well, that the height of the image is equal to a quarter, a third or half (the width of the sanctum) and that its width is equal to half (its height).

Making of eight-(ingredient) mortar[29]

64b-66 Equal parts of wax, molasses, beeswax and bdellium are taken and a quantity of *sarja* resin is added, equal to or double (the total of the first four commodities), as well as pounded brick;[30] all this is put into a metal receptacle with a quantity of oil equal to that of all (the other ingredients put together). Everything is mixed together with a metal spoon and cooked slowly. This is how 'eight ingredient mortar' (*aṣṭabandha*) is obtained such as makes joins rock-hard.

Position of representation of gods in the shrine

67 According to the wishes of the donor, one or several representations may be installed in a (temple); they may be installed in the centre, on the sides or against the wall, according to preference.

68 Whether the shrines are one or several, the biggest must be that which houses the Liṅga and the trident.[31] The rest must be deduced by right minded craftsmen.

69 The sanctum is to be divided according to the forty-nine square diagram; in the middle is Brahmā's square and the eight surrounding ones are those of the gods, whilst the sixteen beyond are those of men and the twenty-four on the periphery those of *Piśāca*.[32]

29. See *Ajita* (18.216-219 and texts quoted ad loc.); also above 18.92b sq. and notes ad loc.
30. *Ghanacūrṇaka*: 'powder of a compact (substance)'; we precise on the basis of *Kāmika* I.64.156a (quoted in *Ajita*, vol. I p. 162).
31. The *triśūla* normally is not inside the temple but in front of it (see 23.82 sq.).
32. The diagram with forty-nine squares is the *sthaṇḍila* (7.9b); about *brāhma*, *daiva*, *mānuṣa* and *paiśāca* zones see above chapter 9 note 40 and fig. 9.

शैवं [122]ब्राह्मे वैष्णवं दैविकांशे सर्वे [123]देवा मानुषे स्थापनीयाः ।
पैशाचांशे मातरश्चासुराद्या रक्षोगन्धर्वादियक्षाश्च शेषाः ॥ ७० ॥
मध्ये सूत्रं ब्रह्मणस्तस्य [124]वामे शम्भोर्मध्यं विष्णुसूत्रं तयोश्च ।
एवं नीत्वा [125]दिग्गतं तत्क्रमेण [126]स्थाप्याः सर्वा देवता विष्णुसूत्रे ॥ ७१ ॥
सकलमकललिङ्गं मिश्रकं वा विधिज्ञः
स्थपतिरचलधीमान् स्थापयेत् सावधानः ।
[127]सुवृतकनकयज्ञो भूषणैः संविभूष्य
सकलविभवयुक्तः [128]स्थापकेनैव सार्धम् ॥ ७२ ॥
सर्वात्मीयं लिङ्गमाकाशरूपं तस्माल्लिङ्गं पौरुषं स्थापनीयम् ।
तज्ज्ञैर्युक्त्या [129]सावकाशालये वा पश्चाद् बध्नीयात् तु वा मूर्ध्नेष्टकां वा ॥ ७३ ॥
एवं पीठं चासनं निष्कलानामर्चानां वा मण्डनं तत्प्रणालम् ।
लिङ्गानां वै पौरुषाणां विमाने प्रोक्ते नीत्या [130]स्थापना च क्रमेण ॥ ७४ ॥

इति मयमते वस्तुशास्त्रे पीठलक्षणं नाम
चतुस्त्रिंशोऽध्यायः

122. E, H : बाह्मे
123. B : देवाः
124. E, H : वरे
125. A, B, E, H : गर्भकं
126. E : स्थाप्य सर्वें
127. C : omits the third pāda of verse 72 and adds before 73 : एतत्परं त्रिचतुरः पंक्त्यः शिथिलिता (?)
128. E, H : स्थापनेनैव
129. E, H : शाल्काशलये वा पश्चाद् बलिं यत्तु
130. E, H : स्थापनं

70 The representation of Śiva is to be on the square of Brahmā and that of Viṣṇu in the zone of the gods, whilst all the other deities are to be installed in the zone of men and, lastly, in *Piśāca's* zone, the others: Mothers, *Asura* and deities of that kind, as well as *Yakṣa, Gandharva, Rākṣasa* and others.

71 The line of Brahmā[33] is in the middle with that of Śiva to its right and, between them, is that of Viṣṇu. The gods are installed in order on the Viṣṇu line when these lines have been drawn towards the cardinal points.

72 The architect, knowing the rules and endowed with steadfast intelligence, gives all his attention to the installation of the representation, whether it is iconic, symbolic or mixed; (to do this he is to be) girdled with a beautiful gold thread, covered with fine ornaments and is to be gifted with pre-eminence in all fields; the *sthāpaka* accompanies him.

73 The universal Liṅga is (formless like) Ether; thus the Liṅga which is to be installed is a man-made one. According to circumstance the sages install it in a sufficiently large temple and they do not fix the crowning bricks until they (have installed) (the Liṅga).[34]

74 This is how the socle for symbols or the throne of images are to be, with their rim[35] and their spout. The installation of the (man-made) Liṅga is to be accomplished according to rule and in a fitting shrine.

Thus ends, in the *Mayamata*, treatise on dwelling, the thirty-fourth chapter: FEATURES OF PEDESTALS.

33. See above chapter 33 note 24.
34. That is to say before the ceremony of the completion of the temple (see 18.116 sq. and 33.161).
35. *Maṇḍana*: see above note 19.

अथ पञ्चत्रिंशोऽध्यायः[1]

अनुकर्मविधानम्[2]

अथ वक्ष्ये [3]हर्म्याणां लिङ्गानां पीठकानां च ।
प्रतिमानामन्येषां [4]वास्तूनां लक्षणान्तरतः ॥ १ ॥
अनुकर्मविधिं सम्यक् संक्षेपात् तत्क्रमेणैव[5] ।

[भवनजीर्णोद्धारः]

भवनं भिन्नं पतितं वक्रं [6]प्राचीनतत्त्वं च जीर्णं च ॥ २ ॥
जातिश्छन्दविकल्पा[7]भाससंस्थानकेभ्य इतरं च ।
यान्यप्यलक्षणानि हि तानि [8]च तत्तल्लिङ्गभेदवशात् ॥ ३ ॥
तत्र द्रव्यैरन्यैरुत्कृष्टैर्वा नवैस्तु घटैः ।
[9]आयाद्यथोचितं तद्विस्तारोच्चादिभिस्त्वलङ्कार्यैः ॥ ४ ॥
यानि सलक्षणकानि प्रत्यङ्गोपाङ्गदेशेषु ।
तानि च [10][तत्] तद्द्रव्यैर्हीनादीन्येव येन केन[चित्][11] ॥ ५ ॥
यावद्घनतां यान्ति यावत्सौम्यप्रयोज्यानि[12] ।
यावत्तदेव [13]धीमान्नवतां प्रकर्तुमिच्छति चेत् ॥ ६ ॥

1. Manuscripts E, H
2. H : विधिः
3. H : लिङ्गानां हर्म्याणां
4. H : वा वास्तूनां
5. H : क्रमेण वै
6. E, H : प्राचिदत्वं च
7. E : ०भ्यासंस्थानकेऽभ्यतरं च; H : ०भासंस्नाकेऽभ्यतरं च
8. E, H : चन्तलिङ्गहेदवशात्
9. H : आयाद्यघो च तं
10-11. [तत्] and [चित्] are added *metri causa.*
12. H : répète सौम्यप्रयोज्यानि
13. E, H : धीमान्नवधा

CHAPTER 35

RENOVATION WORK[1]

1-2a Now come the rules, compiled from other works, relating to the renovation of temples, Liṅga, pedestals, images and other constructions;[2] they are laid out in a brief and systematic way.

Temple renovation

2b-3a A temple (may be) ruined, broken down, fallen down, aged as to its materials or decrepit, or it may not conform to *jāti*, *chanda*, *vikalpa* or *ābhāsa* modes.[3]

3b-4 Those (temples) whose characteristics are no longer (perceptible) are (to be renovated) with regard to the specific type of Liṅga (found there).[4] In this case different, or better, materials (than those employed during the initial construction) should be used, as well as new pitchers,[5] and the heights, widths and other dimensions which conform to the *āyādi* formulae, and, as well, (suitable) ornaments.

5-7 Those (temples) whose characteristics are still (perceptible) in their principal and secondary elements (are to be renovated) with their own materials. If they are lacking in anything or have some similar type of flaw, the sage wishing to restore them, (must proceed in such a way that) they regain their integrality and that they are pleasantly arranged (anew); this (is to be done) with the dimensions—height and width—which were theirs and with decoration consisting of corner, elongated and other aediculae, without anything being added (to what originally

1. This chapter deals with renovation work proper (*jīrṇoddhāra*), and with the 'provisional installation' (*bālasthāpana*, vv. 48 sq.). About renovation work see *Kāmika* (II. chapter 34), *Kāraṇa* (I. chapter 134), *Īśānaśiva* (*kriyā*. chapter 64), *Suprabheda* (*kriyā*. chapter 54). About *bālasthāpana* see below note 28.
2. *Vāstu*: see chapter 2 note 1.
3. *Jāti* . . . : cf. 22.86-89 and notes ad loc.
4. *Alakṣaṇāni*: the 'characteristics' which are no more perceptible are most probably the dimensions; in the *Kāmika* (II.34.3-4) *alakṣaṇa* temples are opposed to those which are 'with dimensions' (*mānayukta*, see below v. 5a: *salakṣaṇaka*).
5. The new pitchers (*ghaṭa*) will be used for the *kumbhābhiṣeka* ceremony which is to follow the renovation work.

तत्तद्विपुलोत्सेधे सौष्ठिककोष्ठाद्यलङ्कारैः ।
[14]नात्येकमुदितं तत्स्वाकृत्या [15]सर्वथा तज्ज्ञैः ॥ ७ ॥
नागरभवने नागरमुदितं स्याद्
द्राविडभवने द्राविडमुदितम् ।
वेसरभवने स्याद् वेसरं शुभद-
[16]-मर्पितभवनेऽप्यर्पितभवनम् ॥ ८ ॥
[17]अर्पितादितरभवनेऽप्यर्पितादितर[भवनम्] ।
[18]योज्यं क्रमेण विदुषा [19]वस्तु सदा सर्वयत्नेन ॥ ९ ॥
सप्राकार[20][विमाने] सालाद्बहिर्वाबहिस्तूक्ताः[21] ।
[22]प्रासादे या गतयः कुरुते तद्विधिं सम्यग्गाढमथ वक्ष्ये ॥ १० ॥
मूलविमानसमं वा तदधिकमन्यतरं निरुतेष्टम्[23] ।
दिक्षु [24]समोन्नतत्त्वं विदिक्षु शेषेषु वा कुर्यात् ॥ ११ ॥
विमान[25]निष्क्रमं मूलाष्टमूलाब्धिहीनं तु युक्तिवशात् ।
उत्तरतो वा पुरतः परितः सालं तु वर्धयेद् विधिना ॥ १२ ॥
भवने जीर्णमथ तत्कर्तव्यं [26]चेत्तदन्यस्मिन् ।
दिक्षु [27]चतुर्ष्वपि नेष्टं तस्य [28]बाह्ये वस्तुविदा ॥ १३ ॥
विपरीते तु विपत्त्यै तस्माद्युक्तक्रमेण कर्तव्यम्[29] ।
[30]सन्त्यज्य नष्टवस्तुगर्भविधानात् पुनः स्थाप्यम्[31] ॥ १४ ॥

14. E : नात्यकमुदितस्
15. E, H : सर्वधा
16. E : मपितभवनेमपितभवने; H : मपितभवनेतपितभवने
17. E, H : मपितादितरभवनेमपितादितरम्
18. H : भोज्यं
19. H : वस्तुदा
20. E, H : समाने
21. E, H : -स्तुक्तः
22. E, H : प्रासाद-
23. E, H : ०न्यकरीनिरुतेष्ट
24. E : समुन्नतत्त्वानि विदिक्षु ; H : समुन्नतत्त्वानि दिक्षु
25. E, H : निष्क्रम-
26. H : ते तद-
27. H : चतृष्वपि
28. E, H : बाह्य-
29. E, H : कर्तव्या
30. E, H : सन्त्यज्या
31. E, H : परस्थाप्य

existed) and always in conformity with the initial appearance (of the building) and with the advice of the knowledgeable.[6]

8-9a In the case of a *nāgara* temple, a *nāgara* temple is to be rebuilt and in that of a *drāviḍa* temple, a *drāviḍa* (temple), in that of a *vesara* one it is auspicious (that the temple be) *vesara*; in the case of a temple with no aisle, the temple (should be) without aisle and, in the case of a temple which is not lacking in such an aisle, the temple should not lack one either.[7]

9b-12a The sage must always dispose an assembly of dwellings[8] according to the order suitable (for that assembly). (Thus) in a temple with an enclosure, (the edifices) prescribed for within and without the enclosure wall (are to be placed on the inside and outside, respectively, of that wall). In a temple the (buildings of the) courtyard[9] are to be arranged according to the rule which I lay down with precision here: (these edifices) may be the same (height) as the original shrine or may be bigger, either being acceptable; (those which are arranged) at the cardinal points should, however, be the same height (as the original shrine); on the other hand, those at the corners or elsewhere, (may be higher but) should not be more than an eighth or a quarter, according to circumstances, of the height of the original shrine.

12b-14 The extension of the enclosure may be made according to rule, towards the north or the east, or towards all points on the periphery.[10] When it is desired that a ruined (building) be (re)constructed in an (existing) sanctuary in another place, he who has knowledge of

6. Cf. *Kāmika* II.34.6a:
 मानयुक्तं तु यद्वस्तु तत्सर्वं पूर्ववन्नयेत्।
7. About *nāgara* (etc.) temples and Liṅga see 19.35-38 and 33.40b sq. *Arpita*, *anarpita*: it has been told in chapter 21 (vv. 64b-65a) that *arpita* temples were 'without aisle' (*na sālindram*) while the *anarpita* ones were 'endowed with an aisle' (*alindrabhāk*); in a parallel passage, the *Kāmika* calls those temples 'massive' (*ghana*) and 'not massive' (*aghana)* which is quite appropriate for the aisle makes a hollow part all around the sanctum (cf. chapter 21 note 29); see *Kamika* II.34.7-8a:
 नागरे नागरं कुर्याद् वैसरे वेसरं मतम्।
 द्राविडे च तथा कार्यं वराटादौ तथा मतम्॥
 घनेऽघने विमाने तु तथा भवनमिष्यते।
8. *Vastu:* literally 'a dwelling site' (see chapter 2 note 1).
9. *Gati*: the term seems to be applied to those places where people move in the sanctuary, that is to say the courtyards.
10. See below v. 47a and 29.11b-12.

[लिङ्गजीर्णोद्धारः]

पतितं [32]स्फुटितं लिङ्गं [33]दुस्तरपारासुवृत्तं च ।
[34]वक्रमधोगतलिङ्गं लिङ्गादत्यूर्ध्वगतलिङ्गम् ॥ १५ ॥
[35]परितकैरुपकामं [36]तदज्ञेन स्थापितं लिङ्गम् ।
भिन्नं ज्वलनालीढं जीर्णं [37]सस्फोटनं तु भग्नं च ॥ १६ ॥
चोरादिभिरुद्धृतं किंदेशं स्थानं तु [38]दूषितैः स्पृष्टम् ।
विपरीतमयोगं यल्लिङ्गं संदृश्यते तु भुवि[39] ॥ १७ ॥
तेन सदाशिवमुदितं [40]तज्ज्ञैर्लोकेऽपि जन्तूनाम् ।
पतिते [41]चेत्स्थापिते लिङ्गे[42]ऽस्मिन्नज्ञेन केनापि ॥ १८ ॥
अन्यत्सूर्य[43]किरणान्निहतं लिङ्ग स्थापयेत् तत्र ।
[44]अन्त्येनान्तरितं वा श्वभ्रान्तं नैव संप्राप्तम् ॥ १९ ॥
अनभीष्टमार्गतास्यं तल्लिङ्गं [45]तुच्छमिति कथितम् ।
तत्रैव तु तल्लिङ्गं सम्यग्विद्वान् [46]यः समीकुर्यात् ॥ २० ॥
वक्रं च वक्रवृत्तं [47]तल्लिङ्गं यत्तदेव तत्समितम् ॥ २०१/२ ॥
तल्लिङ्गं तु निमग्नं [48]कालज्ञातं त-[थ-]ा वापि ।
तदधोगतमित्युक्तं तल्लिङ्गं चो-[द्धरेत् समितम्][49] ॥ २१ ॥
तल्लिङ्गं तु निमग्नं [50]कालाज्ञातमूर्ध्वगतम् ।
तत्र स्थाप्यं [51][पुनरपि] निर्दोषकं यदिदम् ॥ २२ ॥
[52][सरितः स्रोतः] पतितं नीत्वा [53]शतदण्डमन्यस्मिन् ।

32. E, H : स्फाटिके
33. E : दुःस्थीर-; H : दुःस्तीर
34. E, H : वक्रो
35. E : परितक्तै०
36. E, H : तु यज्ञेन
37. E, H : सस्पोष्टनं तु भवनम्
38. E, H : भूषितैः
39. H : रव
40. H : तत्त्वै०
41. E, H : चेत्स्फाटिके
42. E : ऽस्मान्नार्गेन; H : ऽस्मिन्नर्गेन
43. E, H : तीव्रणान्निहतं
44. E, H : अन्त्योनान्तरतं
45. E, H : तुष्ठमिति
46. H : य; E : omits यः
47. E : च लिङ्गं यात्त तदेव सम्मतम्; H : च लिङ्गं यात्ततव सम्मतम्
48. E : कलाज्ञानन्त . . . । वापि; H : कालज्ञानं च वापि
49. E, H : चोध्वरितु . . . सम्मतम्
50. E, H : कालाज्ञातत्यू०
51. Unmarked gap.
52. E, H : रितस्रोतपतित-
53. E, H : शतदण्ड्यं

architecture avoids making it at the cardinal points or outside the sanctuary; a transgression of this rule brings bad luck and the procedure should thus be carried out according to the appropriate mode. A building should be re-erected without the foundation rituals, (already accomplished) for the destroyed monument.

Renovation of Liṅga

15-18a A Liṅga (may have) fallen, may be split or may be hard to walk round, may be imperfectly circular or twisted; (it may be) a Liṅga 'gone down' from a Liṅga or it may be 'gone up' a Liṅga;[11] (it may have been) installed according to the fantasies of quibblers or by the ignorant; it may have been bruised, scorched by fire or may be decrepit, split or broken; (it may have been) lifted out by thieves;[12] it may have been lost or put in a place sullied by impure people or it may have been knocked over; such Liṅga always are improper[13] and if found in this world are declared to be pernicious by those who, amongst the universe of creatures, know this.

18b-20 If a fallen Liṅga is, nevertheless, installed by some ignorant person, another Liṅga is to be installed in its place, one which has not yet been touched by the fierce rays of the sun.[14] A Liṅga is called 'mean' if it is placed in the very midst of impure things or if it touches the bottom of the mortice (of its pedestal) or if it is not visible above the top of the pedestal;[15] it is the same if its 'face' is not orientated in the appropriate direction;[16] yet one who knows may improve (such Liṅga) and that goes for a twisted Liṅga or one found to be imperfectly rounded, when it is measured (to the end of seeing if it is of the prescribed dimensions).

21-22 A *Liṅga*, buried for a known period of time, is a 'gone down' Liṅga; it is to be reinstalled after it has been measured (to see if it has the prescribed dimensions). A Liṅga, buried for an unknown period of time,

11. *Adhogata, ūrdhvagata*: see below vv. 22-23.
12. A *Liṅga* can be 'lifted out' by thieves who want to steal the precious components of the foundation deposit (see below v. 28).
13. There is a pun on '*sadāśiva*' which is to be read in the present case as '*sadā aśiva*'.
14. That is to say a new Liṅga.
15. Cf. *Kāmika* (II.34.17b):
अत्युच्चं निम्नदिङ्मूधं मध्यस्थं विषमस्थितम् ।
16. For the 'face' of the Liṅga, see above 33.17b-19a.

स्थाप्यं [54]तद्दैविकविधिना शुद्धे देशे मुखं प्राग्वत् ॥ २३ ॥
[55]मन्त्रक्रियेतरलिङ्गं सर्वेषां लक्षणोपेतम् ।
[56]अज्ञस्थापितमेतत्तद्योजयेद् विधिना ॥ २४ ॥
[57]हीनं ज्वलनालीढं जीर्णं सस्फोटकं च भग्नं च ।
लिङ्गं [58]साघ्र्यं त्यक्त्वा [59]पुनस्तत्स्थापयेन्नवं लिङ्गम् ॥ २५ ॥
[60]अधरोत्तरमज्ञानां [61]मोहेन वाऽप्यन्यदाननयुक्तम् ।
[62]विपरीतं त्यजेत् सहसा उचितं [63]यन्नवमन्यत्तत्रैव स्थापयेद् विधिना ॥ २६ ॥
अत्रोचितलक्षणं तत् शून्य तलं तु वा चाक्षम् ।
[64][अ-]ग्राह्यं क्षेत्रगतं [65]यन्न तद्योग्यं सर्वथा त्याज्यम् ॥ २७ ॥
[66]तत्रैवान्यल्लिङ्गं नवमुचितं स्थापयेद् विधिना ।
चोरादुद्धृतकं [67]तदन्तःपतितं चेत्पञ्चसन्धानम्[68] ॥ २८ ॥
तत्र तदेव [69]स्थाप्यं निर्दोषं पूर्ववद् विधिना ॥ २८$\frac{1}{2}$ ॥
चण्डालशूद्रकाद्यैः स्पृष्टं च लिङ्गं [70]तर्ह्ययोग्यकं शस्तम् ।
नदीतीरं चेत् [स्पृष्टं][71] [72]मन्दिररहितं तु तल्लिङ्गम् ॥ २९ ॥
पूर्वस्यामुत्तरतो नीत्वान्यस्मिन् शुभे देशे ।
[73]सुस्थापितं [च] लिङ्गं पूर्ववदेवानाय्य विधिना-[ऽपि] ॥ ३० ॥
बेरं [74]वाप्येवं तत्तद्युक्त्यान्यस्मिन्नवे देशे[75] ।
स्थाप्यं [76]यदि निर्दोषं सर्वमनुक्तं तु [77]तल्लिङ्गे ॥ ३१ ॥
द्वादशवर्षादूर्ध्वं शून्यत्वं याति यल्लिङ्गम् ।

54. H : तद्देविक-
55. E : मन्त्रकियो-
56. E : अज्ञास्यापितमेतत्तन्तेद्योज०; H : अज्ञास्थापितन्मेतन्तेद्योजः
57. E : ? ञ्जीहीनज्वालनांघजीर्णसंस्फोटकं; H : जीहीन-ज्वालनां घर्मिणां सस्फोकं
58. E, H : सचार्घ्यकंस्त्यक्त्वा
59. H : पुर०
60. E : त्वत्तघरोत्तारम्मज्ञा०; H : अघरोत्तार०
61. H : मोहानां
62. E, H : विपरीत्यं त्यजत्सहश्रा
63. H : यन्तवम०
64. E, H : ग्राह्यं
65. E, H : यत्तद्योग्यं
66. E, H : तत्रैवान्यापिलिङ्गं
67. E, H : तत् मन्तपतितं
68. H : सन्धांनाम्
69. E, H : स्थाप्य
70. H : तस्य
71. E, H : स्फाकं
72. E, H : मदिर-
73. E, H : षुस्थापितं लिङ्गं पूर्ववदेवानानाविधिना
74. E, H : वाप्यवनन्तद्युक्ता०
75. E, H : नदेवेशे
76. E, H : वदि
77. E, H : यल्लिङ्गे

is a 'gone up' Liṅga and there is no error in reinstalling it in the same place.[17]

23 A Liṅga which has fallen into a river must be installed afresh and according to the rule pertaining to 'divine' Liṅga, in a place (situated) at one hundred poles (from its old position);[18] its face is to be orientated in the manner already given.

24-26 A Liṅga that has been installed, by mistake, according to erroneous rituals and formulae, should be installed (anew). A Liṅga which is incomplete, scorched by fire or which is decrepit, spilt or broken, even though still in worship, is to be rejected and replaced. A Liṅga which, due to the folly of the ignorant, has been installed upside down or has had its face located elsewhere, (than in the place where it actually is), or has been knocked down: such a Liṅga is to be rejected immediately; a new Liṅga should be installed in its place, according to the rule.

27-28 A Liṅga with the prescribed characteristics but without 'oil' or 'eyes' is not to be reclaimed;[19] equally, a Liṅga which is in a field is not suitable; it should invariably be rejected and a new Liṅga installed in its place according to rule. When a Liṅga has been lifted up by thieves and has fallen back again inside the assembly of the five (liner-stones), there is no error in reinstalling it, in the same place and according to rule.[20]

29-31 A Liṅga that has been touched by *caṇḍāla, śūdra* or others of that ilk, is known to be no longer suitable; if it has been touched near a river (?), however, it is a Liṅga deprived of abode; after it has been taken to another place, a pure one this time, towards the north or east, it is a well installed Liṅga, once it has been transported according to rule.[21] When an image is concerned, once it has been taken to a new place chosen according to circumstance, there is no error in installing it, and everything that has not been prescribed for her is to conform to what has been prescribed for the Liṅga.

18. The Liṅga is moved in order to avoid it to be again taken away by floods.

19. A Liṅga without 'oil' is one which has not received a regular cult (see also below v. 32). The 'eyes' are the lines which are to be drawn on the Liṅga at the time of the installation ceremony (see above chapter 33 notes 57 and 59).

20. See also above v. 17a; the five liners are the *brahmaśilā* and the four *nandyāvartaśilā* (see above 34.44-50).

21. This rite seems to be similar to that which renders suitable a stone found in an inauspicious place (see 33.34-36).

तत्तन्निर्दोषं यदि नाग्राह्यमिदं वदन्ति केचिज्ज्ञाः[78] ॥ ३२ ॥
शिलामयं [79]तर्ह्युदके निक्षिपेत् त्वरितं बुधः ।

[पीठजीर्णोद्धारः]

[80]शिलादिपीठं निर्दोषं [81][प्रयोज्यं] चेत्तदेवहि ॥ ३३ ॥
ग्राह्यं ब्रह्मशिलादि [[82]स्यात्] द्रव्यं पिण्डं च पूर्ववत् ।
अलक्षणं [83]च [हीनं च] स्फुटितादि-[भि]- रन्वितम् ॥ ३४ ॥
[84]सन्त्यज्य विधिना पीठं कुर्यादाकृति पूर्ववत् ।
पाषाणेनैव पाषाणे [85]चेष्टका चेष्टकामये ॥ ३५ ॥
पूर्ववत् पतितं पूर्वं पीठं [86]कुर्याद् यथोचितम् ।
[87]अलाभे ह्युपले चैव वेष्टके चेष्टका भवेत् ॥ ३६ ॥

[बेरजीर्णोद्धारः]

बेरे शिलामये चैव वृक्षजे विकलाङ्गके ।
सन्त्यज्य सहसा बेरं स्थापयेत् पूर्ववन्नवम् ॥ ३७ ॥
मानोन्मानादुपेतं च जीर्णवत्स्फोटनादिकम् ।
बेरं त्यक्त्वान्यमत्रैव[88] स्थापयेद् विधिना पुनः ॥ ३८ ॥
[89]लोहजे मृण्मये बेरे [90]हस्तनासाङ्घ्रिभूषणे ।
[91]कर्णदन्तादिहीनं तु [92]तत्तद्द्रव्यैर्दृढीकृतम् ॥ ३९ ॥
उत्तमाङ्गविहीने तु त्यक्त्वान्यं योजयेन्नवम् ।

[सामान्यविधिः]

प्रासादे वाऽथ लिङ्गे वा पीठे [93]वार्चासु सर्वदा ॥ ४० ॥
तत्तद्द्रव्यैर्वैर्वाऽपि कुर्याद्धीनैर्न योजयेत् ।

78. E, H : केजन्य
79. E, H : तद्युदिषु निक्षिपेत्तरितं
80. E : शिलाम-; H : शिवाम-
81. Unmarked gap.
82. E, H : द्रव्या (?) हण्डं
83. E, H : च स्फटिकादिरन्वितम्
84. H : सत्यज्व विधाना
85. E, H : वृषतो
86. E, H : कुयात्तत्रयथो-
87. H : अलाभेह्विपुले
88. H : मन्त्रैव
89. E, H : लोहके
90. E, H : स्थाननस्यङ्घ्रिविभूषणे
91. E, H : कण्ठे दन्तं च
92. E : तदूर्ध्वेन; H : तदूद्धेन
93. E : वाचातु ; H : वार्च्वा तु

32 Some say that a Liṅga, abandoned for more than twelve years, should not be reclaimed even if flawless.

33a The sage must make haste to throw into the water stone (Liṅga or image) that has been rejected.[22]

Renovation of pedestals

33b-
34a A pedestal of stone or of some other material may be reclaimed if it is flawless and fitting; the Brahmā stone, other stones, the elements (of the foundation deposit?) and the pedestal are to be reinstalled as has been previously given.[23]

34b-36 The pedestal must however be rejected instantly if its characteristics are no longer (perceptible), if it is incomplete and if it has cracks or other flaws of the kind; a (new) pedestal then has to be made, according to rule, similar to the old one, in that stone is used if the old was in stone and brick if it was in brick. When a pedestal has fallen (?) as has been mentioned above, it is to be remade in brick, if it was in brick and, too, if it was in a stone that is no longer available.

Renovation of images[24]

37-38 A stone or wood image which is incomplete is to be rejected instantly and a new image installed in its place. An image of the required height and thickness, but which is split or which has any flaw of that kind, must be rejected and another image installed in its place according to rule.

39-40a A metal or earth image lacking hands, nose, adornment, ears or teeth is to be restored to its original condition but if it is a principal limb which is missing it must be thrown out and a new one put in its place.[25]

General rule

40b-42 When a temple, a Liṅga, a pedestal or images are to be renovated, the work is always to be done with materials similar (to those used initially) or better ones and never with less good ones. In the case of a decrepit

22. See below v. 44.
23. See 34.44 sq. *Dravya*: they may be the components of the foundation deposits or the materials used to prepare the mortar (cf. 34.64b sq.).
24. See *Kāmika* I.134.29-32.
25. *Uttamāṅga*: it may be an 'important limb' or, more precisely, the 'head'.

जीर्णे च तेन यः कर्तुमिच्छेद् द्रव्येन पण्डितः ॥ ४१ ॥
[94]पूर्वमार्गेण निष्पाद्य समं कुर्याद् यथाविधि ।
[95]तुल्यं हीनेऽधिकं चेष्टं सर्वदा शुभमिच्छताम् ॥ ४२ ॥
हीनं [96]कुर्याद् वरद्रव्यैः समं वा तत्र पूर्ववत् ।
[97]धामगृहगृहस्तम्भद्वारमानादिमानतः[98] ॥ ४३ ॥
[99]मृण्मयं निक्षिपेदप्सु[100] दारुजं चाग्निना दहेत् ।
[101]लोहजं वह्निना तत्र द्रुतं शुद्धं विगृह्यताम् ॥ ४४ ॥

[ग्रामादिजीर्णोद्धारः]

ग्रामादीनां गृहादीनां शालानां च विशेषतः ।
आरम्भव्यासदीर्घाभ्यां [102]हीनं नेष्टं मुनीश्वरैः ॥ ४५ ॥
समं वा योजयेत् त [103]स्मादधिकं वाऽपि योजयेत् ।
[104]युक्तितः परितो वाऽपि प्राग्वद्दिशि विवर्धयेत् ॥ ४६ ॥
दक्षिणापरभागे तु वृद्धिदं वस्तुनाशनम् ।
[105]गृहमालि[106]कयोर्भूमिसंख्यामुपरि कल्पयेत् ॥ ४७ ॥
[107]सर्वथा नोचितं हीनं [108]कुर्यादुक्तक्रमेण तु ॥ ४७½ ॥

[बालस्थापनम्]

[109]आद्यारम्भे [चा-] थवा जीर्ण- [-भिन्ने] [110]
हीनाङ्गानां कल्पने पातने च ।
लिङ्गे बेरे स्फोटनाद्यङ्गहीने
कुर्याद् बालस्थापनं पीठबन्धे ॥ ४८ ॥

94. E, H : पूर्वमाकेतिष्यां तु
95. E : ताभ्यां हीना०; H : ताभ्यां हीनादिकं
96. H : कुर्यांद्विर-
97. H : यासग्रहग्रह
98. E, H : -ता
99. E, H : मृजये
100. H : ०दस्तु
101. H : लहजं
102. E, H : हीन
103. E : ०त्राधिकं
104. E : omits 46b.
105. H : ग्रह
106. E, H : ०काय
107. E, H : सर्वधा
108. E : कुर्याद्युक्त-
109. E, H : अद्यारम्भेऽथवा जीर्णे हीनाङ्गानां च
110. Unmarked gap.

(object), the knowledgeable one wishing to restore it, will proceed as indicated above in order to return it to its original condition according to rule; (but), if the object was small it is desirable that it be restored to at least equal size or even to a larger one for that is always auspicious.

43 That which is made smaller has to be of better materials or may be made identical, with the same materials as previously, and with its dimensions in accordance with those calculated from the sanctum, the pillars and the doors of the sanctum.

44 To be rid of a clay image, one throws it into water, a wooden one is put into the fire and a metal one melted by fire and the purified metal recovered.

Renovation of villages etc. . . .

45-47a Where[26] settlements, such as villages, and dwellings, such as houses, are concerned, the specific rule pronounced by the sages is that the length and the width (chosen for the renovation) should not be less than the original dimensions and that they should be the same or greater. Subject to the particular circumstances, the possible extensions may be to all points on the periphery or may be in the directions prescribed above, for an extension to the south or the east is the ruin of a building.[27]

47b-47c In the case of a house or a *mālikā*, these should be so constructed that the number of storeys is never less (than what it was) and the rule appropriate (to the building) is to be applied.

Provisional installation[28]

48 A provisional installation is to be made at the very beginning of the work of construction of a new building or at the time of the repairing of a decrepit or ruined building or when there has been the collapse of a Liṅga or of an image or when these are cracked or when parts of them are missing or, lastly, at the time of the fixing (of the Liṅga or image) in the socle.

26. Verses 45-46 + 47b-c = *Kāmika* II.34.44-46.
27. See above v. 12b.
28. The provisional installation (*bālasthāpana*: 'infant installation') is to be done when building a new temple and when renovating an old one. It consists in building a small provisional shrine (*bālālaya, taruṇālaya. . . .*) near the future or existing construction and in placing into it a provisional representation of the god (*bālaliṅga. . . .*). See *Raurava* (*kriyā* chapter 27), *Suprabheda* (*kriyā* chapter 26) and *Kāmika* (I. chapter 26, very similar to *Mayamata*). Cf. Dagens 1984 pp. 36-37 and 127.

लयशशीलयपीठ[करं चतुः][111]
त्रिचतुरंश[112]कलाक्षकरं तु वा ।
[113]गुणयुगेन्द्रियषण्मुनिहस्तकैः
[114]प्रवरमध्यमके तरुणालयम् ॥ ४९ ॥
भवनमूल[115]तलाङ्घ्रिविशालतो
[116]द्विगुणकात्रिगुणमेति हि भित्तिः ।
[117][भवन]शेषमधोगृहमानकं
तदपि मण्डपकं तु सभाऽपि वा[118] ॥ ५० ॥
तद्गर्भार्धं [119]श्रेष्ठमर्धार्धकं त-
द्धीनं [120]मध्येऽष्टांशके नन्दमानम् ।
[121]लिङ्गायामं तुल्यनाहं सुवृत्तं
कुर्याच्छत्राभं शिरःसूत्रहीनम् ॥ ५१ ॥
तिथिकराग्र[122]जमादितयाङ्गुला-
ङ्गुलिविवर्धनया नवमानकम् ।
तरुणलिङ्गसमुन्नतकर्तृवद्[123]
गुणयुगांशकमासनवेशनम् ॥ ५२ ॥
भवति मूल[124]तलेतरतुङ्गकं
[125]सममुतार्धकमुत्तममाधमम्[126] ।
नवविधं वसुभागयुतेऽन्तरे[127]
तरुणलिङ्गसमुन्नतमीरितम् ॥ ५३ ॥

111. idem.
112. E; H : कमलाक्ष
113. E, H : गुणधरयुगलेत्रियं षण्मुनिहस्तले
114. E, H : ध्यवरमध्यमे वरुणालम्
115. E, H : तरा-
116. E, H : द्विगुणकान्तिगुणगमेनिहिक्तिकेता
117. E, H : उपवशेष-
118. E, H : सहायभाक्
119. E, H : श्रेष्ठमध्यार्धकं
120. H : मध्येथांशके
121. E : लिङ्गान्धर्मन्तु०; H : लिङ्गान्धार्मन्तु०
122. E : जमादितथो; H : नमादतयो
123. E : कर्तुतद् ; H : कर्तुवद
124. E, H : तरे तरतुण्डका
125. E, H : सम्मता०
126. E, H : ०मध्यमम्
127. E, H : तरे

49 The (provisional) shrine (is to be installed) at nine poles to the north of the (main) shrine;[29] the dimensions of the provisional shrine are a third, a quarter, a fifth or a sixth (those of the main shrine) or the provisional shrine measures three, four, five, six or seven cubits (depending upon whether the main shrine) is small or large.

50 The thickness of the walls (of the provisional shrine) is double or triple that of the pillars of the bottom storey of the main (shrine); the rest (of the surface of the provisional shrine) is occupied by a low room; this provisional shrine may be a pavilion or a hall.[30]

51 (The height of the provisional Liṅga) is from a quarter to a half of that of the cella; nine possible heights (for the Liṅga) result from dividing the difference between these two dimensions by eight. The circumference of the Liṅga is equal to its height; it is well rounded and its summit is parasol shaped but without marked characteristics.[31]

52 Nine dimensions for a provisional Liṅga, determined from (the size of the digit) of the founder, are obtained by starting with fifteen digits and adding a digit each time. (The provisional Liṅga) is embedded in its socle to a depth equal to a third or a quarter its height.

53 The greatest height possible for a provisional Liṅga is equal to that of the base of the main (shrine) and the least to half that same height; a total of nine heights results from dividing the difference (between these two dimensions) by eight.

29. *Layaśaśipīṭha-*[*-karaṃ catuḥ*]: while not being marked in manuscripts, the gap is obvious; the restoration of that verse has been suggested by Pandit N.R. Bhatt on the basis of *Kāmika* I.26.2b-3:

मूलस्थानस्य नैशान्यामुत्तरे पूर्वयाम्ययोः
अग्रेय्यामिष्टदेशे वा कुर्याद् बालगृहं गुरुः ॥
नवदण्डं व्यपोह्यैव कुर्याद् धाम महान्तरम् ।

Laya is synonymous to *alaya* (cf. 19.12a), Śaśin is the god of the North, *pīṭha* is 'nine' for the *pīṭha* diagram has nine squares (cf. 7.24), and four cubits (*kara*) make up one pole (*daṇḍa*).

30. The 'low room' (*adhogṛha*) is the sanctum; the provisional temple may be a three level building with a flat roof (*maṇḍapa*) or a building with an hipped-roof (like a *sabhā*): see chapter 25.

31. *Chatrābhaṃ śiras*: see 33.92b-93.

मुनिकराग्रजमादितयोदयं[128]
[129]नयनमात्रविवर्धनया ततम्[130] ।
नवविधं [131]तरुणप्रतिमोदयं
[132]सकलकेऽसकलं [च] यथा कुरु ॥ ५४ ॥

अपि च मूल[133]चलार्धकमुत्तमं
[134]तदनु धर्ममथांशमथान्तरे ।
नवविधं [135]युगकद्वयभागिके
तरुणबिम्बमुदीरितमार्चके[136] ॥ ५५ ॥

अचलतुल्यविशालसमोदयं[137]
[138]वरमधोङ्घ्रिविहीनकमाधमम् ।
वसुविभागयुते तु तदन्तरे
नवविधं विपुलोदयमासने ॥ ५६ ॥

उपललोहकुजे[139] तरुणालये-
[140][-ष्वभिहितास्तरवोऽपि च बालके ।
सरलकालजचन्दनसालका
खदिरमारुदपिप्पलतिन्दुकाः] ॥ ५७ ॥

यावत्संप्रार्थितार्थं तदुदयसमये मूलहर्म्यं प्रकल्प्य
तस्मिन्नुक्त्वा विधेयं सकलमपि वरं स्थापयेद् बालधाम्नि ।
द्विषट्संवत्सरान्तं तरुणभवनकं तद्वरं नेष्टमाद्यै-[141]
रन्येषां कर्मणां [142]स्यात्तदवधिरधिकं सर्वदोषप्रदं तत् ॥ ५८ ॥

128. H : वदोयं; E : वेदोयं
129. E : नवनवार्त्रं; H : नवनवात्र
130. E, H : ०न वा
131. E, H : तरुणा-
132. H : सकलके असकलं यथा कुरु
133. E, H : चलार्थ
134. E, H : तदच
135. E, H : युगले
136. E, H : ०मार्थके
137. E, H : मोहितं
138. H : वरद०
139. E, H : रुजे
140. E : ष्वभिहितं कचवोऽपि च यालके । सकलाकल-चन्दनालकाखदिरमारुजभिनोदितं कुरु; H : ष्वभिहितं कचवोऽपि च यालिके । सकलाकलचन्दनालका खदिरम-रुजयनीदितङ्कुरु.
141. E, H : वरकेष्टमाद्यैः
142. E, H : स्युस्त०

54 There are (potentially) nine heights for a provisional image, starting with seven digits and adding two each time. The procedure for a manifest representation is as for an unmanifest one.

55 When the image is to be used in ceremonies, the greatest dimension for the provisional image is half the height of the original mobile image and the least is a quarter;[32] to arrive at nine (potential) heights, the difference between these two dimensions has to be divided by eight.

56 The greatest height and width (for a provisional pedestal) are equal to those of the original fixed socle and the least are three quarters of that; nine potential widths and heights are arrived at by dividing the difference between these dimensions by eight.

57 There are stone, metal or wood (images or Liṅgas) in provisional shrines. [These are the trees suitable for provisional Liṅgas: *sarala*, *kālaja*, *kālaja*, *candana*, *sālaka*, *khādira*, *māruda*, *pippala* and *tinduka*][33]

58a There is to be a perfect manifest image installed in the provisional shrine throughout the period of the erection of the main shrine until it is accomplished (and it is to stay there) until the desired goal has been achieved.

32. *Ārcaka*: that is to say an *utsavamūrti*.

33. Text restored on the basis of *Kāmika* I.26.16-17 :

लोहोपल्कुजैर्बालिलिङ्गबेरं विधीयते ।
क्षीरवृक्षैः पलाशैर्वा वटोदुम्बरपिप्पलैः ॥
मधुक पनसप्लक्षैः सालचन्दनखादिरैः ।
सरलामरवृक्षाभ्यां लिङ्गबेरं समाचरेत् ॥

प्रासादानां लिङ्गपीठार्चकानां[143]
दोषाढ्यानां [144]ग्रामवस्त्वादिकानाम् ।
एवं प्रोक्तं चानुकर्मण्यवश्यं
प्रोक्तादन्यत्सर्वदोषप्रदं तत्[145] ॥ ५९ ॥

इति मयमते वस्तुशास्त्रे अनुकर्मविधानं नाम
पञ्चत्रिंशोऽध्यायः

143. E, H : पीदोच्चकानं
144. E : ग्रावव‌स्त्वा०; H : ग्रामवस्वा०
145. H : प्रदन्तम्

58b The ancients say that it is not proper for a provisional shrine to last more than twelve years; that is the limit for all the other works too and all sorts of mistakes are engendered if it is exceeded.

59 The work of renovation has thus been presented where it relates to temples, Liṅga, pedestals, images and dwelling sites such as villages; (they are to be renovated when they are) seriously flawed and it is certain that procedures other than those prescribed will bring about mistakes of all kinds.

Thus ends, in the *Mayamata*, treatise on dwelling, the thirty-fifth chapter: RULES FOR RENOVATION.

अथ षट्त्रिंशोऽध्यायः

[प्रतिमालक्षणम्] [1]

ब्रह्मादीनां च विन्यासं देवीनां वर्णमायुधम् ।
वाहनं भूषणं केतुर्विमानं वक्ष्यते क्रमात् ॥ १ ॥

[ब्रह्मा]

[2]चतुर्मुखश्चतुर्बाहुः तप्तकाञ्चनसन्निभः ।
विद्युद्दामपिशङ्गा[3]र्चिजटामकुटबन्धनः ॥ २ ॥
कुण्डली चाङ्गदी हारी मृगचर्मोत्तरीयकः ।
उत्तरीयोपवीतं च गलान्ते सन्निवेशयेत् ॥ ३ ॥
बभ्रूरू मौञ्जिकाधारः शुक्लमाल्याम्बरः[4] शुचिः ।
अक्षमाला च कूर्चश्च दक्षिणे तु करद्वये ॥ ४ ॥
कमण्डलुकुशौ वामे [5]स्रुक् स्रुवं वाऽथ दक्षिणे ।
आज्यस्थालीं कुशं वाऽपि वामहस्ते प्रदापयेत् ॥ ५ ॥
[6]वरदाभयहस्तो वा जटामुकुटमण्डितः ।
वामभागे तु सावित्री भारती दक्षिणेंऽशके ॥ ६ ॥
ऋषयः परिवारास्तु हंसारूढः कुशध्वजः ।

1. Manuscripts E, H (and J for veres 43b-118).
2. H : चतुर्मुखचतु०
3. Corr. E, H : ०र्चिच्छटा०
4. Corr. E, H : ०बरे
5. H : स्त्रिक्स्त्रवं
6. H : वरदाश्रय

Chapter 36

ICONOGRAPHY[1]

1 Now, successively presented, are the arrangements, colours, attributes, mounts, decoration, emblems and emplacements (?)[2] of the whom the first is Brahmā and of the goddesses.

Brahmā

2-4a Brahmā has four faces and four arms; he is the colour of pure gold; his braided hair is shaped like a diadem and like a crown (from which emanates) reddish rays like a garland of lightning.[3] He wears ear-pendants, armlets and a necklace; his scarf, a gazelle skin, must cover him up to the base of the neck according to the *upavīta* mode.[4] His tawny thighs are encircled by *muñja*; he wears white clothing and white garlands and is immaculate.

4b-6a He holds the *akṣa* rosary and a bundle of *kuśa* in his two right hands and the water-pot and *kuśa* grass in his left ones; or he holds the spoon and the ladle in his right hands and the pot of clarified butter and the *kuśa* grass in his left ones; or else his two lower hands make the gesture of bestowing and that of absence of fear. His braided hair, shaped like a crown, adorns him.

6b-7 Sāvitrī is to his right and Bhāratī to his left;[5] the sages make up his

1. The text of this chapter is kept in full in only two manuscripts which are often confused. For the restoration of several passages we have used parallels found in agamic texts, especially *Kāśyapaśilpaśāstra* (alias *Aṃśumadbheda* or *Aṃśumatkāśyapa*) and *Kāraṇa*, but as well *Ajita* (chapter 36), *Dīptāgama* (chapter 16) and *Dīptaśāstra* (chapter 26).. See also *Sārasvatīya-citra-karmaśāstra* (T.S.M.S. vol. 87) and *Sakalādhikāra* (new ed. by V. Gopala Iyengar, T.S.M.S. n°141).
2. *Vimāna*: it does not seem to be question of 'temples' and *keturvimānam* is perhaps to be read as *'keturāsanam'* (see the last verse of the chapter).
3. *Piśaṅgārci* is perhaps to be read as '*piśaṅgākṣī*'; the meaning would be 'he has like a garland of lighting, reddish eyes, and breaded hair shaped like a diadem and like a crown'; cf. *Kāśyapaśilpa* 48.98b:

   जटामुकुटसंयुक्तः पिशाङ्गाक्षस्सर्वभूषणः ।
4. *Uttarīyaka* is a scarf four or five cubits long and half a cubit wide; it may cover both shoulders, or be slung across one of them, like the sacrificial thread (*yajñopavīta* or *upavīta*). See *Kāraṇa* I.18.209b-211a (quoted in *Rauravāgama*, vol. II p. 165).
5. Bhāratī is described (under the name of Sarasvatī) below vv. 265-268a.

आसीनो वा स्थितो ब्रह्मा [7]पद्मासनमुदाहृतम् ॥ ७ ॥

[विष्णुः]

विष्णुः किरीटमुकुटकेयूरकटकान्वितः ।
भूषितः कटिसूत्राद्यैः पीत[8]वासाश्चतुर्भुजः ॥ ८ ॥
वरदाभयहस्तश्च शङ्खचक्रधरः शुचिः ।
आसीनो वा स्थितो वाऽपि वामेऽवामेऽ[9]वनी रमा ॥ ९ ॥
पीठस्थो वाम्बुजस्थो वा श्यामवर्णोऽच्युतः प्रभुः ।
ग्रामादिवस्तुमध्ये च [10]दिक्ष्वष्टासु प्रशस्यते ॥ १० ॥
श्रीलक्ष्मी[11]भूमिसोद्भासी वक्ष्यते कमलेक्षणः[12] ।
एकबेरं मुमुक्षूणां स्थापनीयं विचक्षणैः ॥ ११ ॥
[13]ध्वजं च वाहनं चापि गरुडः समुदीरितः ।

[वराहः]

वरदाभयहस्तौ च भुजोद्धृतवसुन्धरा ॥ १२ ॥
पादाक्रान्तोरगाधीशस्तप्तकार्तस्वरप्रभः[14] ।
पीतयज्ञोपवीतश्च [15]सर्वालंकारसंयुतः ॥ १३ ॥
[16]प्रोक्तो वराहमूर्तिस्तु ;

[त्रिविक्रमः]

प्रलयाम्बुदसन्निभः ।
[17]गर्भभित्तिमुपाश्रित्य पञ्चायुधवपुः स्थितः ॥ १४ ॥
त्रिविक्रमो वामनश्च;

7. E : वत्य०
8. Corr. E : वासश्च
9. E : ऽपनी
10. Corr. E, H : दिक्ष्वष्टौ
11. E : भूषितो-
12. Corr. E, H : कमलेक्षणाः
13. E, H place 12a between 15a and 15b.
14. E : omit प्रभः
15. E : सर्वसालंकार०
16. H places 14a between 12a and 12b.
17. Corr. E, H : गर्भभित्तिरभाश्रित्य

retinue. His mount is the goose and his emblem the *kuśa* grass. Whether standing or seated Brahmā is on a lotiform pedestal.[6]

Viṣṇu[7]

8-10a Viṣṇu is provided with a tiara, armlets and bracelets; he is adorned with a hip girdle and other ornaments and his clothing is yellow. He has four arms and (his anterior hands make) the gesture of bestowing and that of absence of fear whilst, (in the other two), he holds the conch and the discus. He is immaculate. Whether he is standing or seated, Avanī is on his left and Ramā on his right.[8] He is on a throne or is on a lotus; dark in colour he is immovable and shining.

10b It is prescribed that, in villages and other settlements, he be installed in the centre of the site and at the eight directions.[9]

11-12a It is said that the radiance of Śrīlakṣmī and Bhūmi makes him shine and that his eyes are like lotuses. This is the one image that is to be installed by the sages for those who seek liberation. Garuda is said to be his emblem and his mount.[10]

Varāha

12b-14a (Varāha's) two hands make the bestowing gesture and that of absence of fear; he carries Vasundharā on his arm and his foot is set upon the head of the king of the snakes.[11] He is the colour of pure gold and he wears a sacrificial thread and is provided with all ornaments. The Varāha manifestation (of Viṣṇu) is thus described.

Trivikrama

14b- Trivikrama is standing, his back to the sanctum wall, the colour of a

6. See also below v. 58 b (*ṣoḍaśāmbuje brahmā*. . .).
7. This description of Viṣṇu, found in several agamic texts, is that of the god considered as an Attendant of Śiva (see e.g. *Kāśyapaśilpa* 48.19-23a, *Ajita* 36.289-291a, *Raurava* (*kriyā.*) 36.3-7, etc.).
8. For description of Ramā (= Lakṣmī) and Avanī (= Bhūmi), see below vv. 247b-255 and 274-275.
9. Cf. above 9.67 and 77; also *Raurava* (kriyā.) 26.1b-2:

ग्रामादिषु च मध्ये च दिशाष्टास्वन्तरालके ।
सागराणां तु पार्श्वे वाप्यरण्ये नदीतीरके ॥
तटाकतीरोक्तदिशि कर्तव्यं हरिमन्दिरम् ।

10. Description of Garuḍa: below vv. 195b sq.
11. According to *Viṣṇudharmottara* (III.79.2) the snake is Śeṣa.

[नारसिंहः]

नारसिंहश्च वैष्णवः ।
सिंहवक्त्रो[18]ऽतिनीरूक्षश्चोग्रदंष्ट्रो महाबलः[19] ॥ १५ ॥
[20]कुटि[लौ मांसलौ चोरू] रोम[21]मालासमन्वितः ।
सकुण्डलः [22]स्थूलजिह्वा करण्डमुकुटोज्ज्वलः ॥ १६ ॥
[23]श्वेतवर्णो महाकायो माङ्गल्यश्चण्डवेगवान् ।
दशहस्तोऽ[24]ष्टबाहुर्वा तीक्ष्ण[25]दन्तनखान्वितः ॥ १७ ॥
पीतयज्ञोपवीतश्च पुष्पमाल्यैरलङ्कृतः ।
हारकेयूरकटककटिसूत्रादिभिर्युतः ॥ १८ ॥
रक्तवस्त्रधरो देवो [26]हस्तौ युद्धे निरायुधौ ।
[27]हिरण्यो [रःस्थलासक्त] विदारणकरद्वयः ॥ १९ ॥
[28]आसीनश्चोक्तमार्गेण सर्वदेवाभिवन्दितः ।
पर्वताग्रे गुहायां वाप्यरण्ये रिपुमण्डले ॥ २० ॥
स्थापितो रिपुनाशाय नारसिंहो विपश्चिताम् ।
ग्रामादिषु चतुर्बाहुः शङ्खचक्रधरः प्रभुः ॥ २१ ॥
सर्वालङ्कारसंयुक्तः पीतवस्त्रधरः शुचिः ।
स्थाप्यो [29]नरहरिर्वायौ स्थितो वासीन एव वा ॥ २२ ॥
[30]पट्टिकोद्बलजङ्घोर्ध्वजान्वोपरिनूभुजद्वयम् ।
दण्डहस्तो[31]ऽभयो वान्यद् योगपट्टेन वेष्टयेत् ॥ २३ ॥
वरदाभयहस्तं तु स्थानकं पद्मपीठके ।
शान्तिपुष्टिजयारोग्यभोगैश्वर्यधनैधनम् ॥ २४ ॥

18. Corr. E, H : तिनिरुक्षाश्
19. E : दंष्ट्रामहावलाः
20. Corr. E : कुटिलागरू एलंचोरु०; H : कुटिलागरुलंचोरु०
21. E : ०मावि
22. Corr. E, H : स्थल
23. Corr. E, H : श्वेतविष्णो
24. H : ऽष्टा०
25. H : दन्ते
26. Corr. E, H : हस्ते युद्धे निरायुधः
27. Corr. E, H : हिरण्यो + + + + + वारक्त०
28. Corr. E : आसीनं चात्तमार्गण; H : आसीनं चोत्तमांगेन
29. Corr. E, H : नरहिर्वा यो
30. Corr. E, H : पण्डिका०
31. Corr. E, H : जयोद्वान्यद्

15a storm cloud and glittering with the brilliancy of five weapons; such also is Vāmana.[12]

Nārasiṃha[13]

15b-
20a Nārasiṃha is the form of Viṣṇu with a lion's visage. Markedly fearsome and provided with terrifying fangs, he is exceedingly strong; his two crooked thighs are well fleshed[14] and his mane is like a crown. He wears ear-pendants, has a big tongue and wears a resplendent tiara on his head. He is white and has a large body. Beneficent is he, yet impetuous as a torrent. He has eight or ten arms; his teeth and his nails are sharply pointed. Wearing a yellow sacrificial thread, adorned with garlands of flowers, he is provided with necklets, armlets, hip girdle and other adornments. The god is dressed in red; his two (principal) hands hold no weapons for the fight (against Hiraṇyakaśipu): with his bare hands he lacerates Hiraṇyakaśipu's gaping chest.[15] Seated, in the manner indicated, he is honoured by all the gods.

20b-
21a According to the knowledgeable, Nārasiṃha must be installed at the top of a mountain, in a cave, or in a forest in the depths of an enemy realm, so as to bring about the death of the adversary.

21b-24 In villages and other settlements though, he is to have four arms, hold the conch and the discus (in his upper hands) and is to be of glittering appearance. Nārasiṃha, provided with all decorations, wearing yellow clothing, immaculate, is to be installed in the north-west standing or seated. (If he is seated) his two (lower) hands rest on his powerful knees uplifted (above) the pedestal; they make the *daṇḍa* gesture[16] and that of the absence of fear, or other gestures; he must wear the belt of an ascetic. When he is standing on a lotiform pedestal, his two (lower) hands make the gesture of bestowing and that of absence of fear. He gives serenity, prosperity, victory, health, enjoyment, power and wealth.

12. *Pañcāyudha*: see below vv. 30b sq.
13. Two forms of Narasiṃha are described here: the first is the terrible one which shows him fighting against Hiraṇyakaśipu and which is dangerous enough to be installed in a secluded place near the enemy territory; the second which shows him serene is called Narahari (v. 22a) and corresponds to that described in several vishnuite texts under the name of Yoganarasiṃha (see texts in H. Daniel-Smith, *Vaisnava Iconography*, Madras 1969, pp. 139 sq.)
14. *Kuṭilau māṃsalau corū*: a tentative restoration on the basis of *Rūpamaṇḍana* 3.25:

    नृसिंहसिंहवक्त्रोऽतिदंष्ट्रालः ।

    हिरण्योरस्थलासक्तविदारणकरद्वयः ॥
15. Restoration based on *Rūpamaṇḍana* quoted in note 14.
16. *Daṇḍahasta*: one may also understand that Narasiṃha is holding a mace.

[अनन्तशायी]

सुप्तरूपं तु कर्तव्यमा[32]नन्तरूपतल्पके ।
त्रिमेखलसमायुक्ते पञ्चसप्तफणान्विते ॥ २५ ॥
पूर्वस्मिन्दक्षिणे वाऽपि [33]शिरोयुग् द्विभुजः प्रभुः ।
[34]दक्षिणस्थो दण्डभुजः शिरोधरभुजोऽथवा ॥ २६ ॥
सपुष्पो वामहस्ते तु योगनिद्रासुभद्रकः ।
सितपीताञ्जनश्यामसन्निभस्तु चतुर्युगे ॥ २७ ॥
[35]कृतादिषु क्रमेणैव [36]पूर्ववद् भूषणादिकम्[37] ।
नाभिजन्माम्बुजे [38]धाताप्यासीनस्तु समाहितः[39] ॥ २८ ॥
[40]श्रीभूमी पुष्पहस्ते च स्थापितव्ये शिरोऽङ्घ्रिके ।
देवस्य पार्श्वतः [41]पुष्प [मन्यज्जानुप्रसारितम्] ॥ २९ ॥
शयनं वामपादं तु श्रियो भूम्यास्तु दक्षिणे ।
शङ्खचक्रगदा[42]शार्ङ्गखड्गाः सकलरूपिणः ॥ ३० ॥
[43]शङ्खास्त्रेशः सितो भूतश्चक्रो[44] रक्तनिभः[45] पुमान् ।
गदा स्त्री हेमसंकाशा [46]शार्ङ्गः कृष्णपुमान्भवेत् ॥ ३१ ॥
खड्गा [47]श्यामलवर्णा स्त्री सर्वभूषणभूषिता ।
वामस्था सूचयो वामे [48]दक्षे चोद्यतपाणयः ॥ ३२ ॥
[49]नानावर्णाम्बराः सर्वे [50]स्वमूर्ध्नि न्यस्तहेतयः ।
[51]मधुकैटभकौ [पार्श्वे] स्थापितव्यौ [च] रोषितौ ॥ ३३ ॥
सुरेन्द्रः प्राङ्मुखो देवैरन्यैर्वा [52]सुमहर्षिभिः ।
ग्रामादिवास्तुमध्येवा बाह्ये दिक्षु विदिक्ष्वपि ॥ ३४ ॥

32. Corr. E, H : ०नन्दो०
33. Corr. E : शिरोबुक्; H : शिरोभुक्
34. Corr. E : दक्षिणस्तो; H : दक्षिस्थो
35. Corr. E, H : त्रेतादिषु
36. E : भूर्ववद्
37. Corr. E, H : ०धिकम्
38. E, H : धाताव्या०
39. E, H : समीह्रतम्
40. E, H : श्रीभूमि
41. Corr. E, H : पुष्पे मन्यजान्तरिवर्यत
42. H : शार्ङ्गी
43. Corr. E, H : शङ्खासीशः
44. E : ०क्रे
45. H : रत्ननिभः
46. H : शार्ङ्गी
47. E : श्यामवर्णा
48. Corr. E, H : तप्तको०
49. E : omits 32 a^2 and $32b^1$.
50. Corr. H : स्वमुचन्यस्तहेतवः
51. Corr. H : मधुकैटभकारा +
52. Corr. E, H : रोमहर्षिभिः

Anantaśāyin[17]

25-28a Anantaśāyin is to be represented on a couch which is in the shape of Ananta, which latter is to be in three coils and to have five or seven hoods. The head (of the god) is to be to the east or south; he has two arms and he glitters; his right hand holds the mace or supports his head and his left holds a flower.[18] Thus is the splendour of cosmic sleep; for the four *yuga*, beginning with *Kṛtayuga*, his colour is, respectively, white, yellow, balck as khôl and dark;[19] he is to be decorated as previously.

28b-30a On a lotus issuing from the navel of (Viṣṇu), is *Dhātṛ*, in meditation. Śrī and Bhūmi, each with a flower in hand, are to be placed near the head and near the feet (of Viṣṇu); in both cases it is the hand nearest the god which holds a flower whilst the other hangs down to the knee. The left leg (of the god) is stretched out to the right of Śrī and Bhūmi (?).[20]

30b-34a The conch, the discus, the mace, the bow and the sword are to be represented in their manifest forms; the Master of the conch is a dwarf who is white, the discus is a red man, the mace a gold-coloured woman, the bow a black man and the sword a dark woman adorned with all decorations; they are standing to the left (?) and they point the left hand in a menacing way whilst the right arms is raised;[21] all of them wear multi-coloured raiment and each has his (eponymous) weapon on his head. Madhu and Kaiṭabha are to be represented as angry and standing beside (Viṣṇu). Surendra faces east and is accompanied by the other gods and by the great seers.

17. A similar but shorter description is found in *Rūpamaṇḍana* (3.29-30):

    सुप्तरूपः शेषतल्पे दक्षो दण्ड भुजोऽस्य तु।
    शिरोधरो वा वामस्तु सुपुष्पोऽयं जलेशयः ॥
    तत्राभिपङ्कजे धाता श्रीभूमिचरणान्तिके।
    निध्यस्त्रादिस्वरूपाणि पार्श्वयोर्मधुकैटभौ ॥

18. According to *Viṣṇudharmottara* (III.81.6a) it is a 'perpetual flower' (*santānamañjarī*), that is to say a flower of *kalpavṛkṣa*.
19. For the colours attached to the four *yugas*, see *Garuḍapurāṇa*, chapter 220 (quoted in *Śabdakalpadruma* sv. *yuga*).
20. Tentative interpretation. The words *śriyo bhūmyāstu dakṣiṇe* are perhaps to be joined with what follows; in such case we would have here an indication about *āyudhapuruṣa*'s position.
21. See the sculpture at Mahabalipuram where Śaṅkha and Cakra are shown with right hand uplifted above reclining Viṣṇu (Cf. eg. T.A.G. Rao, vol. I/1 pl. XXXI).

स्थापनीयो [53]हरिर्युक्त्या सर्वेषां हितकांक्षिभिः ।

[महेश्वरः]

[54]पिशङ्गोर्ध्वजटाभासः काञ्चनाग्निसमप्रभः ॥ ३५ ॥
घनोरू रश्मिसंघातचन्द्राङ्कितजटाधरः ।
चतुर्भुजस्त्रिनेत्रश्च [55]सौम्यो बृं[हित] यौवनः ॥ ३६ ॥
व्यूढोरस्को वृषारूढः शृङ्खलाङ्कुशपाशभृत् ।
[56][पीन]स्तुङ्गभुजो [57]पाणी [हस्त्यात्मा] हारनूपुरः ॥ ३७ ॥
कटकं कटिसूत्रं च कुण्डलं नागनिर्मितम् ।
मेखलोदर[58]बन्धं च [59]पुण्डरीकाजिनाम्बरः ॥ ३८ ॥
दशहस्तोऽष्टबाहुर्वा सर्वालङ्कारसंयुतः[60] ।
दक्षिणे शक्तिशूलासि[61]गदाप्रज्वलनाङ्गवान् ॥ ३९ ॥
वामेऽपि नाग[62]खट्वाङ्गं खेटकं च कपालकम् ।
नागपाशं [63]प्रसन्नस्तु व्याघ्रचर्माम्बरः शिवः ॥ ४० ॥
[[64]गदासिहीन-]हस्तःसन् अष्टबाहुर्महेश्वरः ।
आसीनो वा स्थितो वाऽपि वृषारूढो वृषध्वजः ॥ ४१ ॥
[65]नृत्तवाद्यादि[मुदितनृत्तभृङ्गचनु] पूर्वकः ।
नन्द्यादिगणसंयुक्तः सुरव्रातनिषेवितः ॥ ४२ ॥
ग्रामे वा नगरे वाऽपि स्थापनीयो हितैषिभिः ।

[षोडशमूर्तयः]

सुखासनं विवाहं चाप्युमास्कन्दं [परं]तथा ॥ ४३ ॥
वृषारूढं पुरारिं च [66]नृत्तं वै चन्द्रशेखरम् ।

53. E : हरिर्युक्त्वा
54. Corr. E, H : पिचकोरू तु चम्भास
55. Corr. E, H : सौम्यबृ + +
56. Corr. E, H : वीण-
57. Corr. E, H : वाणीसितपद्मा
58. E : बद्धञ्च
59. Corr. E, H : पुण्डरीकजना०
60. Corr. E, H : युताः
61. Corr. E, H : गतप्रज्वलनागरान्
62. Corr. E, H : खण्डाङ्गं
63. Corr. E, H : प्रसादं तु
64. Corr. E, H : गताभिपादहस्तम्
65. E, H : नृत्तवाद्येदितोनृत्त + + + + पूर्वकम् (see 77).
66. E, H : नृत्त +

34b-35a Those who seek the happiness of all should install Hari, according to rule, in a settlement such as a village at the centre of the site or outside of it, to the cardinal and intermediate directions.

Maheśvara[22]

35b-38 With his shaggy hair, shining like pure gold, with well fleshed thighs, (Maheśvara) has hair which is stamped with the crescent moon with its intense rays; he has four arms and three eyes; he wears an amiable look and is in the prime of life; his chest is big and he is mounted on a bull. He carries a chain (?)[23] and an elephant hook and a noose. Muscled and with an arm raised, his hand like an elephant's trunk (?),[24] he has a necklace and anklets as well as bracelets, hip girdle and ear-pendants in serpent form; his garment is a tiger skin and his waist is clasped by a belt.

39-41 When he has eight or ten arms (Śiva) is provided with all adornments; his right hands hold the goad, trident, sword, mace and the fire and therefore, to the left, are the snake, the *khaṭvāṅga*, the shield, the skull and the noose in serpent form. Śiva is immaculate and dressed in a tiger skin. When Maheśvara has only eight arms, the mace and sword are omitted (from the list given above).[25] Whether seated or standing, he has the bull for mount and for emblem.

42-43a (He is accompanied) by Bhṛṅgin, who dances, rejoicing in music and dance (?) and (who is represented) as above.[26] The god is accompanied too by the *Gaṇa* with Nandin leading them, and he is honoured by the host of gods. He is to be installed in villages or towns by those who seek happiness for other.

22. This is a description of 'general' forms of Śiva which is to be considered as a basis for those of the *mūrti* given afterwards.
23. *Śṛṅkhala*: the 'chain' does not appear to be a frequent attribute of Śiva; the word is perhaps to be corrected into '*śārṅgaka*', however the bow is generally associated with the arrow, not mentioned here.
24. The manuscripts' reading (*sitapadmā*) does not suit to the metre; *hastyātmā* is a tentative restoration based on the frequent mention of that gesture in Śiva's descriptions.
25. *Gadāsīnahasta* is a tentative restoration of the meaningless *gatābhipādahasta*; however both mace and sword are right-hands attributes.
26. This muddled half-verse is perhaps out of place; it is found again more appropriately in the description of dancing forms (see below v. 77).

अर्धनारिं च [67]विष्णवर्धं चण्डेशानुग्रहं परम् ॥ ४४ ॥
कामारिं कालनाशं च दक्षिणामूर्तिकं तथा ।
भिक्षाटनं मुखलिङ्गं लिङ्गसंभूतरूपकम् ॥ ४५ ॥
षोडशप्रतिमाकारं[68]वक्ष्येऽहं विधिना क्रमात् ।
त्रिनेत्रं च चतुर्बाहुं बालेन्दुकृतशेखरम् ॥ ४६ ॥
व्याघ्रचर्माम्बरं [69]चैव हारकेयूरभूषितम् ।
यज्ञोपवीतसंयुक्तं कुण्डलाभ्यामलङ्कृतम् ॥ ४७ ॥
एवं [70]षोडशमूर्तीनां सामान्यं समुदीरितम् ।
अतः परं पृथग्रूपं क्रमशो वक्ष्यतेऽधुना ॥ ४८ ॥

[सुखासनमूर्तिः]

[71]आ[स]ने तु सुखासीनं वरदाभयहस्तकम् ।
दक्षिणेऽदक्षिणे हस्ते टङ्ककृष्णं प्रयोजयेत् ॥ ४९ ॥
शयितं वामपादं तु [72]दक्षिणं पीठलम्बितम् ।
अनुक्तं पूर्वव[73]त्सर्वमेवमुक्तं सुखासनम् ॥ ५० ॥
[74]इदं पूजाविधौ चैव निश्चयं मोक्षसिद्धिदम् ।

[वैवाहमूर्तिः]

किञ्चित् त्रिभङ्गिकं कायं वामपादं तु कुञ्चितम् ॥ ५१ ॥
[75]देवस्य दक्षिणं हस्तं देव्या हस्तेन संयुतम्[76] ।
वरदं [77]वामहस्तं तु कृष्णापरशुसंयुतम् ॥ ५२ ॥
सर्वाभरणसंयुक्तं क्षौमवस्त्रधरं हरम् ।
[78]देवस्य बाहुमात्रेण देवी कार्या द्विबाहुका[79] ॥ ५३ ॥
[80]द्विनेत्रा चारुवदना श्यामवर्णा तु कोमला[81] ।

67. E, H : विष्णुत्वं
68. J : रूपं
69. Corr. E, H, J : च (impossible for the metre).
70. E, H : षोडश + + + सोमन्यं
71. E, H : omit आसने; J : आ + ने
72. E, H : दक्षिणे; J : दक्षिणे तु प्रलम्बितम्
73. J : सर्वं सर्वमेवं
74. J : omit verse 51.
75. H : देवस्य दक्षिणे हस्ते; H : देवस्तदक्षिणं हस्ते
76. H : संवृत्तं
77. E, H : वामहस्तस्य
78. J : देव्या
79. E, H : ०कम
80. E, H : all the terms to the accusative masculine.
81. J : प्रकोमत्रा

The sixteen manifestations of Śiva[27]

43b-46a I now reveal the sixteen images (of the manifestations of Śiva), according to rule and in the following order: Sukhāsana, Vivāha, Umāskanda, Vṛṣārūḍha, Purāri, Nṛtta, Candraśekhara, Ardhanārī, Viṣṇvardha, Caṇḍeśānugraha, Kāmāri, Kālanāśa, Dakṣiṇāmūrti, Bhikṣāṭana, Mukhaliṅga and Liṅgasambhūta.

46b-48 These are the features common to the sixteen manifestations: (Śiva) has three eyes and four arms; he has the crescent moon for his crest and a tiger skin for his clothing; he is adorned with necklaces and armlets, provided with a sacrificial thread and adorned with two ear-pendants.[28] Now, one by one, I present the images.

Sukhāsana[29]

49-51a The god is comfortably seated on a seat and, of his (anterior) hands, one makes the gesture of bestowing and (the other) that of absence of fear; the axe is to be placed in his (posterior) right hand and the antelope in his left. His left leg is stretched along the seat whilst his right one hangs down in front of it. Anything not specified here is to be as given above. By paying homage to such an (image) of *Sukhāsana*, liberation can certainly be attained.

Vaivāha[30]

51b-53a His body, slightly sway-hipped, in accordance with one of the three modes and his left leg bent, the god is to hold, in his (anterior) right hand, the hand of the goddess whilst the left one makes the gesture of bestowing and the other two hold the antelope and the axe. Hara is provided with all sorts of adornment and wears a linen garment.

53b- The goddess should be so fashioned as to come up to the god's arm.[31]

27. Other lists have been given by Pandit N.R. Bhatt in his *Raurava's* edition (vol. II, pp. ix-x). That of the *Mayamata* seems to be same as that of *Dīptaśāstra* (26.158-162a, where *Mukhalinga* is mentioned); it does not correspond exactly to the descriptions found afterward: the *Kaṅkalamūrti's* follows that of the *Bhikṣāṭanamūrti* and the *Linga saṃbhutamūrti's* description is lost (see below note 70). For Śiva images according to the agamic tradition of South India, see the articles of Mrs. M.-E. Adiceam ("Les images de Śiva dans l'Inde du Sud", in *Arts Asiatiques* 1965 to 1976).

28. Or 'adorned with two (different) ear-pendants' (see below vv. 104b-105a).

29. Cf. Adiceam 1973; *Mayamata* description is very similar to that found in *Suprabheda* (*kriyā* 34.85-86) and *Kāraṇa* (I.11.369b-372).

30. Verses 51b-54a = *Dīptaśāstra* 26.165-167. Like most treatises the *Mayamata* places Umā to the right of Śiva (see below note 34).

31. According to *Kāraṇa* (I.11.205a) Umā comes up to Śiva's nose, mouth, or throat.

[82]किञ्चिद् वक्रां तु केयूरकटकैरङ्गुलीयकैः ॥ ५४ ॥
करण्डिकाभमौल्यङ्गां [83]सर्वाभरणभूषिताम्[84] ।
दुकूलवसनां [85]गौरीमुत्पलन्वितपाणिकाम्[86] ॥ ५५ ॥
नूपुराद्यैर्ज्वलत्पादपङ्कजां दक्षिणे न्यसेत् ।
लक्ष्मीं हिरण्यवर्णां च द्विभुजां च द्विलोचनाम् ॥ ५६ ॥
सर्वाभरणसंयुक्तामुमापार्श्वे तु कारयेत् ।
[87]शिला वा विष्णुमूर्तिर्वा जलधारां तु दापयेत्[88] ॥ ५७ ॥
[89]षोडशाम्बुजके ब्रह्मा विवाहहोमसम्मुखः[89bis] ।
कल्याणं कारयेदेवं [90]सर्वदेवगणान्वितम् ॥ ५८ ॥
[91]सुराद्यादिसुपूज्यं च सर्वमङ्गलसिद्धिदम् ॥ ५८½ ॥

[सोमास्कन्दमूर्तिः]

[92]अर्धचन्द्रासनं देवं वामाङ्गस्थितगौरिकम् ।
[92bis]उमासहितहस्तं तु देव्या हस्तोपगूहितम्[93] ॥ ५९ ॥
उमामहेश्वरं रूपं पूर्वोक्तस्वस्वरूपकम् ।
देवस्य वामपार्श्वे तु देवीं कुर्याद् विचक्षणः[94] ॥ ६० ॥
उमाशङ्करयोर्मध्ये स्कन्दं वै बालरूपकम्[95] ।
सुखासनं युक्त्या कुर्यादुमास्कन्दान्वितं भवेत् ॥ ६१ ॥
[96]उमास्कन्दस्य देवस्य सर्वकामार्थसिद्धिदम् ।

82. J : किञ्चिद्दानवर्त्तर्नान्तां केयूरकटकोज्ज्वलाम्
83. E : मौल्यम्भा; H : मौल्याभां
84. E, H : ०तम्
85. E, H : ०कम्
86. E, H : omit गौरी
87. J : replaces 57b-58a by जलभारोज्वलं विष्णुं ब्रह्माणं होमसंमुखम् ।
88. E : दानयेत् ; H : दानमेतत्
89. Corr. E, H : षोडशाम्भुजके
89bis. E, H : सम्मतः
90. J : वामाङ्गस्थितगौरिकाम्
91. J : omits 58c; E : सुराद्यादिसुप्रजञ्च
92. E and H : omit 59a.
92bis. J : उमास्कन्द-
93. H : गृहितम् ; J : ग्रीहितम्
94. J : सलक्षणम्
95. J : रूपिणम्
96. J : omits 62a

56a She has two arms and two eyes; her countenance is pleasing, she is dark in colour and her appearance is delightful. She leans slightly forward[32] and she wears armlets, bracelets and rings; there is a tiara on her head; Gaurī is adorned with all ornaments and wears a linen garment. She holds an *utpala* and her lotus feet are made to shine by her anklets. She is to be to the right of Śiva.

56b-58a Lakṣmī's colour is gold; she has two arms and two eyes and is provided with all ornaments and she is to be placed beside Umā. It is by Śilā[33] or by a form of Viṣṇu, that the water is poured. Brahmā, on a lotus with sixteen petals, is turned towards the nuptial oblation.

58b-58c It is thus that *Kalyāṇa* is to be represented; he is accompanied by the host of all the gods; the deities, from the greatest down, are rendering him reverent homage. He bestows success upon all undertakings.[34]

Umāskanda[35]

59-60 Seated on a semicircular throne with Gaurī on his left knee, (Śiva, in the form of) *Umāsahita*, holds the goddess in his arms. The sage must give Umā and Maheśvara the appearance which has previously been given for each of them and should place the goddess to the left of the god.

61-62a Skanda, with the appearance of a child, is to be placed between Umā and Śiva. When he is accompanied by Umā and Skanda, the god is to be

32. According to *Aṃśumadbheda* (71.8a) Umā leans away out of a sense of decency (*lajjayā lambanānvitā*).

33. Śilā is Himavat.

34. According to *Dīptāgama* (35.4b-5) this form where Umā is to the right of Śiva brings 'perfect peace of mind' (*sarvaśāntikara*), while one is to place Umā to the left of Śiva when looking for liberation (*mukti*).

35. As usual Umāskandamūrti (or Somāskandamūrti) and Umāsahita° (or Someśvara°) are described together (see Adiceam 1973 p. 63).

[वृषारूढमूर्तिः]

[97]उमेश्वरौ स्थितौ पीठे वृषभं पृष्ठतः स्थितम् ॥ ६२ ॥
वृष[98]मस्तकदेशे तु [99]न्यस्त[व्यं] वामकूर्परम् ।
[100]लम्बितं दक्षिणं हस्तं [101]शूलं वामे यथोचितम् ॥ ६३ ॥
कृष्णापरशुसंयुक्तं [102]वृषारूढं सम[-ीरितम्] ।
[103]पूजा दारिद्र्यनाशार्थं [सर्वप्रा-]णिहितावहम् ॥ ६४ ॥

[त्रिपुरान्तकमूर्तिः]

सुस्थितं दक्षिणं पादं वामपादं तु कुञ्चितम् ।
धनुर्बाण[104]समायुक्तं कृष्णापरशुसंयुतम् ॥ ६५ ॥
वृषभस्यन्दनस्थानं सर्वदेवगणान्वितम् ।
[105]उमया सहितं देवं कुर्याद् वै त्रिपुरान्तकम्[106] ॥ ६६ ॥
वैरिनाशार्थकं पूज्यं कुर्यात् त्रिपुरसुन्दरम् ।

[नृत्तमूर्तयः]

[107]नृत्तं भुजङ्गललितं [108]सन्ध्यानृत्तमिहोच्यते ॥ ६७ ॥
[109]डमरुं चापि वह्निं च दक्षिणेऽदक्षिणे करे ।
त्रिशूलं परशुं खड्गं बाणं स्याद् दक्षिणे करे ॥ ६८ ॥
खेटकं [110]च पिनाकं च दण्डं पाशं च वामतः ।
[111]चारुचारीप्रचारेण प्रज्वलच्चरणान्वितम् ॥ ६९ ॥
दक्षिणं कुञ्चितं पादं [112]वामं जान्वन्तमुद्धृतम् ।

97. Corr. E, H : उमामहेश्वरौ स्थिते; J : महेश्वरौ स्थितै- पूर्वें वृणभं पूर्वतः स्थितम्
98. E, H : मध्यगते देशे
99. Corr. E, H : न्यस्त+वाम-; J : न्यासेचै (?) + + + सरम्
100. H : लुम्बितं
101. J : सशूलं वा यथोचितम्
102. J : omits the second *pāda* of 64; E, H : बषारूढसमन्वितम्
103. H : पूजादरिद्र- J : omits 64b.
104. E : समोक्तं बा; H : समेतं वा
105. J : replaces 66b-67a by : वृषारूढमिदं देवं कुर्याद्रवै त्रिपुरन्तकम्
106. H : त्रिपुरान्तम्
107. J : वृत्तं
108. E, H : सन्ध्यायुक्त॰
109. E, H : डमरुकञ्च
110. Corr. J : च पीनकं; E, H : चापि नागं
111. E, H : चारुचारुप्रचारेण प्रज्वलज्वलान्वितम्
112. J : वामानान्तरम॰

represented sitting comfortably, according to rule. In the form of *Umāskanda* the god fulfils all wishes and desires.

Vṛṣārūḍha

62b-64 The couple composed of Umā and Maheśvara is on a pedestal, behind which stands the bull. Śiva's (anterior) left elbow rests on the bull's head; his right arm lies along his body and his left hand holds the trident; (his two posterior hands) hold the antelope and axe. Such is Vṛṣārūḍha; he is honoured for doing away with poverty and he gives success to all beings.

Tripurāntaka[36]

65-67a (The god) is balanced on one leg, the other being bent; equipped with bow and arrow, antelope and axe, he is installed in a chariot drawn by a bull; the host of gods surrounds him and Umā accompanies him. It is thus that (Śiva), destroyer of Tripura, is to be depicted; homage is to be paid to Tripurasundara in order to bring about the death of an enemy.

Dancing forms[37]

67b Now the dance of Śiva playing-with-the-serpent is described, which is also called 'twilight dance'.

68-69a (Śiva) holds the *ḍamaru* drum in his right hand and the fire is in the (corresponding) left one. In his (other) right hands he is to have the trident, axe, sword and arrow; in the left he holds the shield and the bow, makes the *daṇḍa* gesture and carries the noose.

69b-71 His feet are made radiantly beautiful by the delicate movement of the steps of the dance. His right leg is bent and his left foot lifted to the height of his (right) knee; the space between the (left) heel and the

36. Verses 65-66a = *Dīptaśāstra* 26.174-175a.

37. The *Mayamata* describes two dancing forms of Śiva; however the second one (*Bhujaṅgatrāsa*) is just a variation of the first one (*Bhujaṅgalalita* or *Sandhyānṛtta*) with addition of Apasmāra (see v. 79a). The description of *Bhujaṅgalalita* is confused and it is difficult to know if Śiva is ten or twelve armed (compare vv. 68-69 and 75a).

[113]जानुबाह्यादि[114]पार्ष्ण्यन्तमेकादित्रिमुखान्तरम् ॥ ७० ॥
तदन्तरेऽष्टभागे तु नवधा निर्गमं मतम् ।
निर्गमं वामपादं तु युक्त्या तत्र प्रयोजयेत् ॥ ७१ ॥
ऋज्वागतमुखं किञ्चित्कायं [115]वै सत्रिभङ्गिकम् ।
[116]साभयं दक्षिणं [117]हस्तमङ्गुष्ठान्तं [118]स्तनान्तकम् ॥ ७२ ॥
उद्यड्डमरुकं हस्तं कर्ण[119]चूल्यन्तमुद्धृतम् ।
गजहस्तोपमं वामं [120]वामपादान्तिकं गतम् ॥ ७३ ॥
साग्निवामकरं [121]बाहुमात्रोच्चं कारयेत् सुधीः ।
[122]बाहुकक्षान्तरं तावत् व्याघ्रचर्मधरः समः[123] (?) ॥ ७४ ॥
वामेऽवामे फणी कृत्वा न्यसेद् वामेऽभयं तु वा[124] ।
[125]संविकीर्णजटाभारं [126]बकपक्षविचित्रितम्[127] ॥ ७५ ॥
करोटिमालया युक्तं जटाजूटसचन्द्रकम् ।
[128]संविकीर्णजटासंख्या पञ्चसप्तनवोदिता ॥ ७६ ॥
वामे गौरी त्रिभागे [129]तु अवामे नन्दिकेश्वरः ।
नृत्तवाद्यादिमुदितौ नृत्त[130]भृङ्गी च पूर्वकम् ॥ ७७ ॥
देवदानवगन्धर्वसिद्धविद्याधरान्वितम् ।
पार्श्वयोर्मुनिभिर्युक्तं सुरबृन्दनिषेवितम् ॥ ७८ ॥
[131]पीठस्थोऽथाम्बुजस्थो वा स्थापयेत् तन्निरन्तरम् ।

113. J : omits 70b-71.
114. E, H : पौष्ण्यन्तं
115. Corr. E, H : वै सत्रिभागिक; J : चैव त्रिभागिकम्
116. E, H : सभावादक्षि०
117. H : हस्तमङ्गुष्ट्यान्तं
118. E : सनान्तकम्
119. H : चूलन्तं
120. E, H : बाहुकुक्षित्रिवर्गकम्
121. H, J : बाहुं मा०
122. J : omits 74b-75a.
123. E, H : धरोसनः
124. E, H : वामभयन्तुका
125. E : सुधीकीर्ण-; H : सुधीकर्ण-
126. J : खक
127. E, H : ०कम्
128. E, H : सं०; J : omits 76b-79a.
129. E : तु त्ववामे
130. Corr. E, H : भृङ्गीश-
131. H : पीठस्तोया-

(right) knee may be three times the value of the height of the face; the displacement of the right leg (in relation to the axis of the image) is nine eighths of the distance indicated above and the displacement of the left leg is to be determined according to circumstance.[38]

72-74a The face is upright but the body is slightly sway-hipped, according to one of the three modes. The thumb of the right hand which makes the absence of fear gesture (?) points towards the nipples;[39] the (right) hand which holds the *ḍamaru* is raised to the ear lobe; the left arm, like an elephant's trunk,[40] goes down to the level of the left foot and the sage is to arrange the left hand holding the fire in such a way that it comes up to the shoulders.

74b-
75a It is the same for the distance between armpit and arm (?). (Śiva) carries a tiger skin (arranged) (?) in regular fashion; he makes the serpent gesture with one left hand and with a right one, or with a left, makes that of absence of fear (?).

75b-76 His flying, knotted locks are ornamented with cranes' feathers; his knotted coil of hair, which is encircled by a garland of skulls, has the moon in it and his flying locks are five, seven or nine.[41]

77-80 On his left is Gaurī (whose height is) a third (that of Śiva) and, to his right, Nandikeśvara; both are rejoiced by the dance and the music, and Bhṛṅgin, who dances, is represented as above.[42] Accompanied by gods, demons, Gandharva, Siddha and by Vidyādhara, (Śiva) is surrounded by the sages and honoured by the multitude of the gods. He is on a pedestal or a lotus. (The dancing form) called '(dance) of dread caused by the

38. The *Mayamata* which deals in a few verses with iconometry (below vv. 292 sq.) uses it only rarely in descriptions. The proportions indicated here or later on (v. 74b) are not clear.

39. The *abhaya* gesture has not been mentioned before (vv. 68-69a).

40. *Gajahastopama*: this is another name for the *daṇḍa* gesture.

41. The flying locks are generally in the same number on both sides of the head; here it is probably meant that there are five, seven or nine of them on each side.

42. *Pūrvakam*: 'as above', that is to say 'as has been told for Śiva'.

पादाधारमपस्मारं [132]भुजङ्गत्रासमीरितम् ॥ ७९ ॥
[133]नृत्तपूजाफलं [134]सद्यः शत्रुनाशकरं भवेत् ।

[चन्द्रशेखरमूर्तिः]

[135]ऋज्वागतस्थितं देवं वरदाभयहस्तकम् ॥ ८० ॥
कृष्णापरशुसंयुक्तं कर्तव्यं चन्द्रशेखरम् ।

[अर्धनारीश्वरमूर्तिः]

[136]उमया सहितं वाममैशमर्धं तु दक्षिणे ॥ ८१ ॥
अतिपीतजटाभारमुकुटं सुविचित्रितम् ॥ ८१½ ॥
[137]वामोमार्धं सधम्मिल्लं सीमन्तं तिलकालकम् ।
कुण्डलं दक्षिणे कर्णे वासुकिं च व्यवस्थितम् ॥ ८२ ॥
[138]ताडिकं वामके [139]दद्यात् पालिकां च प्रदापयेत् ।
कपालं दक्षिणे हस्ते शूलं [140]टङ्कं क्रमेण वा ॥ ८३ ॥
[141]सोत्पलं वामहस्तं तु केयूरकटकान्वितम् ।
पवित्रमक्षसूत्रं च वामेऽवामे [142]प्रयोजयेत् ॥ ८४ ॥
सहारं कन्धरार्धं तु वामे [143]साग्निं च दक्षिणम् ।
स्तन[144]युक्तमुमार्धं तु दक्षिणं [145]वृद्धवक्षसम् ॥ ८५ ॥
श्रोण्यर्धदक्षिणे [146]शम्भोर्व्याघ्रचर्मकृताम्बरम् ।
उमार्धं कटिसूत्रं च चित्रवस्त्रपरिच्छदम् ॥ ८६ ॥
[147]पादौ च देवदेव्योश्च समपद्मोपरिस्थितौ ।
[148]नूपुरालङ्कृत किञ्चित्कुञ्चितं वामपादकम् ॥ ८७ ॥

132. E, H : अम्भुजत्रास-
133. J : omits 80a.
134. H : सद्यश्शक्र
135. E, H : ज्वालगत-
136. E and H replace 81b and 81c by : सबलेन्दुजटाभारमैशमर्धन्तु दक्षिणम् ॥
137. J : वामोर्वर्धं
138. E, H : नग्निकं; J : तटिलं
139. J : दद्या चालिकालि (?) E, H : दघ्यात्ताकिञ्च
140. J : वा टङ्कमेव वा
141. J : omits सोत्पलं
142. J : पयोध + +
143. E, H : साभिञ्च
144. E, H : पीरममाधं
145. E, H : चार्ध-
146. E : वा + ; H : वामे
147. Corr. J : यादौ द्वौ; E, H : पादोच्चदेवदेव्याश्च
148. J : नूपुरालङ्कृतौ

serpent', is to be installed in the same manner but (with the additional) Apasmāra as support for the (right) foot (of Śiva).[43] The worship of dancing forms (of Śiva) brings in return the immediate death of an enemy.

Candraśekhara[44]

80b-81a The god who-has-the-moon-as-crest is represented standing perfectly upright; (of his anterior hands) (one) makes the gesture of absence of fear and (the other) that of bestowing whilst the (other two) hold the antelope and the axe.

Ardhanārīśvara[45]

81b-83a The left half corresponds to Umā and the right to Īśa. (The right half) has hair in a matted coil of bright yellow with vivid decorations; the left half, that of Umā, has a *dhammilla* hair arrangement with curls and a parting and has a mark on the forehead.[46] A pendant in the form of Vāsuki is arranged in the right ear and, in the left, a *tālika* pendant or a *pālika* one.[47]

83b-85a The two right hands hold the skull, or the trident, and the axe. The single left hand holds an *utpala* and (the corresponding arm) is adorned with armlet and bracelet. The sacrificial thread is arranged (on the) right (of the bust) and a rosary on the left. The left half of the neck wears a necklace and the right half is the colour of fire (?).[48]

85b-86 The half corresponding to Umā has a breast and the right half pectoral muscles. The right half of the waist wears a garment made of a tiger skin and the Umā half a hip girdle and a long garment in several colours.

87-88a The two feet, that of the god and that of the goddess, rest on the same lotus but the left leg, decorated with an anklet, is slightly bent; the left foot, that of the goddess, is decorated and wears rings.

43. For a more complete description of *Bhujaṅgatrāsa*, see e.g. *Raurava* (*kriyā*.) 35.221 sq.

44. See Adiceam 1970 (especially pp. 44-45). Verse 80b = *Santānasaṃhitā* 16.59b (quoted in *Ajita* vol. II, p. 39, note 13).

45. We are given here two descriptions corresponding to three and four armed forms respectively. See Adiceam 1968.

46. *Dhammilla*: on that sophisticated headdress see C. Sivaramamurti, *Amaravati Sculptures in the Madras Museum*, 1942 p. 107 and pl. VIII/3.2.

47. About the *tālika* (or *patrakuṇḍala*) ear-pendant, see C. Sivaramamurti *lc.*

48. *Sāgnim*: 'with fire'. The expression is probably used to emphasize the fierce nature of Śiva's 'black throat' (*nīlakaṇṭha*).

[149]सांङ्गुलीयं [150]तथा देव्या भूषितं वामपादकम् ।
चतुर्भुजं तु वा देवमुमार्धं शुकसंयुतम् ॥ ८८ ॥
ईशार्धं रक्तवर्णं तु श्यामवर्णमुमार्धकम् ।
अर्धनारीश्वरं रूपं कुर्याद् विद्वान् सलक्षणम् ॥ ८९ ॥

[हरिहरमूर्तिः]

विष्ण्वर्धमीश्वरार्धं च पूर्ववत् परिकल्पयेत् ।
शङ्खदण्डं तु कृष्णार्धे शूलटङ्कं शिवार्धतः ॥ ९० ॥
स्वस्वाभरण[151]संपूर्णं समपद्मोपरि स्थितम् ।
विष्णुशङ्करयोरर्धं वामदक्षिणभागतः[152] ॥ ९१ ॥

[चण्डेशानुग्रहमूर्तिः]

[153]प्रत्यालीढस्य देवस्य चण्डेशं पार्श्वतो न्यसेत् ।
प्रकोष्ठे परशुं कृत्वा [154]हृदयाञ्जलिहस्तकम् ॥ ९२ ॥
पुष्पमालासमायुक्तमत्यन्तोर्जिततेजसम् ।
[155]चण्डेश्वरप्रसादं तु रूपम् ;

[कामारिमूर्तिः]

[156]कामारिरुच्यते ॥ ९३ ॥
देवस्य पार्श्वतः कुर्यात् [157]कामं रूपं प्रवक्ष्यते ।
[158]पर्यङ्कबन्धमालीनमङ्के क्षिप्तोर्ध्वपाणिकम् ॥ ९४ ॥
कामारिमुग्ररूपं तु कारयेल्लक्षणान्वितम् ।

[कालनाशमूर्तिः]

उद्धृतं दक्षिणं पादं वामपादं तु कुञ्चितम् ॥ ९५ ॥
दक्षिणे तु करे [159]शूलं परशुं वामबाहुके ।

149. E : साङ्गुलाधं; J : साधङ्गुलियं
150. E, H : यथासक्त उक्तदेव्यास्तु
151. E, H : + + + समवर्गो-
152. J : भागभाक्
153. E : प्रत्यलीस्तस्य; H : पत्यलीस्तस्य
154. J : हृदये तु कृताञ्जलिम्
155. Corr. E, H : चण्डेवर-; J : चण्डेश्वरप्रदानं तु प्रोक्षी
156. H : कामादिर्
157. E, H : मानं
158. E, H : पर्यङ्कान्तः समासीनं मक्षोक्षिसौर्द्ध-
159. J : omit शूलं

88b-89 The god may also have four arms; then the half corresponding to Umā holds a parrot (in its supplementary hand).[49] The half corresponding to Śiva is red and that to Umā dark coloured. The sage makes the statue of Ardhanārīśvara, giving him the characteristics (indicated for both the deities of whom he is composed).

Haribara

90-91 The half corresponding to Viṣṇu and that corresponding to Īśvara are to be made in accordance with what has previously been said (concerning each of these two gods). The half corresponding to Kṛṣṇa has the conch and the mace and that to Śiva the trident and the axe. Each part is covered with the decoration befitting (the one represented) and the god is to stand on a single lotus.[50] The Viṣṇu half is to the left and that of Śaṅkara to the right.

Caṇḍeśānugraha[51]

92-93a Śiva is in the posture of the 'drawer of the bow' and Caṇḍeśa, hands folded on breast, has an axe between his forearms; he carries the garland of flowers (offered by Śiva) and shines with an extraordinary light. Thus is the image of He-who-bestows-the-boon-upon-Caṇḍeśvara.

Kāmāri[52]

93b-95a Now comes the description of (Śiva)-adversary-of-Kāma. Kāma is placed next to the god and his appearance is described thus: he is approaching (Śiva's) bed of rest (?) and, bowing, holds his hands up in front of him. (Śiva, in the form of) Kāmāri is represented in terrifying aspect and with the characteristics (previously indicated).

49. According to *Suprabbeda* (*kriyā* 34.102b) the parrot is placed on the wrist (*prakoṣṭbe*).

50. See Adiceam 1966 p. 86.

51. Another description of Caṇḍeśa is given below (vv. 186-188). The 'drawer of the bow posture (*pratyālīḍba*) prescribed here for Śiva is unusual in the description of *Caṇḍeśānugrabamūrti*. The hatchet and the garland are shown on the well-known image of Gaṅgaikoṇḍacolapuram (see e.g. T.A.G. Rao, vol. II/1 pl. XLIX/2).

52. Kāma is described below (vv. 162b-167a).

दक्षिणे नागपाशं तु वामहस्तं तु सूचितम् ॥ ९६ ॥
काल[160]संहृदये पादं शूलं कुर्यादधोमुखम् ।
कालनाश[161]वपुः प्रोक्तमुग्ररूपं तु चण्डधृक् ॥ ९७ ॥

[दक्षिणामूर्तिः]

[162]संदंशमक्षमाला च दक्षिणेऽदक्षिणे करे ।
[163]पुस्तकं ज्वलनं [164]कुर्याच्छ्वेतवर्णं त्रिलोचनम् ॥ ९८ ॥
पिङ्गवर्णावृता[165]लम्बिकेशभारं सचन्द्रकम् ।
[166]करोटिकार्कधुर्धूरपुष्पयुक्तं हि सादितम्[167] ॥ ९९ ॥
[168]दक्षिणोरूपरिष्टात् तु शयितं वाममङ्घ्रिकम् ।
[169]पादाधारमपस्मारं [170]कुर्यात् पीठे समन्वितम् ॥ १०० ॥
पार्श्वयोर्मुनिभिर्युक्तं दक्षिणामूर्तिरूपकम् ।
[171]पर्वताग्रस्थितं देवं मृगपक्षिमुनीश्वरम् ॥ १०१ ॥

[भिक्षाटनमूर्तिः]

भिक्षाटनं [172]प्रकर्तव्यं नग्नरूपं त्रिलोचनम् ।
चतुर्भुजसमायुक्तं [173]पिञ्छं वामे कपालकम् ॥ १०२ ॥
[174]हरिण्यास्यगतं हस्तं सव्यं डमरुकोद्धृतम् ।
पादं [175]पादुकसंयुक्तं देवं वै गमनोन्मुखम् ॥ १०३ ॥

160. J : ०स्य + + + + दं
161. E, H : वपुं
162. H : संदशद०
163. E, H : पोस्तकं
164. H : कुर्या स्वेत-
165. E, H : लम्बी
166. E, H : करोदीकोर्धूर्द्धूर-
167. Corr. E : सायिकम्; H : सायकम् ; J : सांपुकम्
168. H : दक्षिणोरूपरिष्टान्तु ; J : दक्षिणोस्योपरिष्टात्तु
169. H : पाद-
170. J : कुयद्विद-
171. J : omits 101b.
172. E, H : प्रकुर्वन्तमग्निरूपं
173. H : पिञ्चं
174. Corr. E, H : हराण्य०; J : हरिणमुखगं चैव हस्तं डम०
175. E : पादुक्त०

Kālanāśa[53]

95b-97 (The god) has his right leg forward and the left bent; in his (anterior) right hand he holds the trident and in the left the axe; his (other) right hand holds the noose in the form of a serpent and his (other) left one is pointed (in menacing fashion). His (right) foot presses upon the heart of Kāla and his trident points downwards. Thus is Śiva, in the guise of the Slayer of Kāla; his appearance is terrifying and his eyes ferocious.

Dakṣiṇāmūrti[54]

98 One of Śiva's right hands makes the teaching gesture[55] and the other holds the *akṣa* rosary whilst his left hands hold book and fire. He is represented in white and with three eyes.

99-101 His hair hangs in tawny ringlets, has the (crescent) moon in it and is decorated with skulls and with *arka* and *dhurdhūra* flowers. He is seated and his left leg rests on his right thigh. He should be represented on a throne with the Apasmāra as his foot rest.[56] The god, encircled by the sages, and in the aspect of Dakṣiṇāmūrti, is on the top of a hill;[57] he is master of wild beasts, of birds and of sages.

Bhikṣāṭanamūrti[58]

102-103 The Mendicant is to be represented naked, with three eyes and four arms; in his left hands are the peacock's tail and the skull; one of his right

53. There are two kinds of *Kālanāśamūrti* image: in the first Śiva is in the *prayālīḍha* posture (above note 51), a foot embedded in the Liṅga and the other pressing upon Kāla's chest (see e.g. T.A.G. Rao vol.II/1 pls. XXXIV and XXXV/1); in the second Śiva is dancing on Kāla (ibid. pls. XXXV/2 and XXXVI/1 and 2). *Mayamata* description seems to correspond to the second mode, as do those found in *Kāraṇa* (I.11.356 sq.) and *Raurava* (*kriyā* 35.200b-201); that last treatise gives four-armed and eight-armed forms and tells that Śiva is dancing.

54. The *Mayamata* describes the teaching form (*Vyākhyānadakṣiṇāmūrti*) only. Cf. *Śilparatna* (II.22.155), *Kāraṇa* (II.68.1b-6), etc.

55. *Saṃdaṃśad*: another name of the well-known *vyākhyānahasta* or *jñānahasta*.

56. Following the text of manuscript J, the translation would be: "The Apasmāra is under (Śiva's) feet; (Śiva) holds the book [*veda* = *pustaka*] . . .".

57. According to *Kāraṇa* (I.11.187) the sages are Agastya, Pulastya, Viśvamitra and Angiras, while the *Śilparatna* (II.22.154) mentions Nārada, Jamadagni, Vasiṣṭha, Bhāradvāja, Śunaka and Agastya.

58. See Adiceam 1965/2. The description used in that article under the sigle T.III (see ibid. p. 86 fn.) actually is that of our manuscript J (which was not recognized at that time to contain a part of chapter 36 of the *Mayamata*).

[कङ्कालमूर्तिः]

अथवाऽष्टचतुर्बाहुः षड्भुजो वा महेश्वरः ।
मणिभिः [176]शङ्खजैर्नागैर्भूषितस्त्वहिकुण्डलः[177] ॥ १०४ ॥
[178]पालिकं वामे पत्रं वा क्षुरिकालंकृता कटिः[179] ।
व्याघ्रचर्माम्बरो देवः श्वेतवर्णस्त्रिलोचनः ॥ १०५ ॥
पादुकालङ्कृतं पादं [180]तुटिकार्धान्वितः करः ।
सर्वालङ्कृतिसंयुक्तः सर्वभूतगुणान्वितः ॥ १०६ ॥ ॥
विभ्रमस्त्रीगणावृतः कङ्कालश्चारुवेषभाक्[181] ।

[मुखलिङ्गम्]

मुखलिङ्गमथो वक्ष्ये [182]सर्वकामप्रसिद्धये ॥ १०७ ॥
धर्मांशे तु शिवायामे विष्कम्भे तु त्रिभागिके ।
स्कन्धं [183]द्व्यंशे गलं भागं त्रिभागं मुखमिष्यते ॥ १०८ ॥
उष्णीषमंशकं द्व्यंशं मकुटं लिङ्गमंशतः ।
भागेन मुखविष्कम्भं चोर्ध्वलिङ्गविशालकम् ॥ १०९ ॥
विष्णोः पितामहस्यापि [184]तौ भागावार्षधर्मके ।
ललाटचन्द्रकास्योष्ठ[185]घ्राणानि नयनानि च ॥ ११० ॥
[186]कर्णगण्डस्तथाद्यङ्गं यथोक्तं सकले तथा ।
मानोन्मानप्रमाणेन प्रकुर्याच्छास्त्रवित्तमः ॥ १११ ॥
चतुर्णामपि [187]वक्त्राणामलङ्कारमथोच्यते ।

176. J : शङ्खजैःशस्त्रै गै (?) भूषस्त्व०
177. E, H : स्वभिमण्डलः
178. J : तटिकं वामपत्रं; E, H : कट्यालावसपत्रं (?)
179. J : कुटिः; E, H : क्षूरितयुष्मलकृतादिभिः
180. J : कुटिकार्धा-
181. E, H : वेष्टनम्
182. E and H omit 107b-118.
183. Corr. J : भ्यंशं
184. Corr. J : भागाभागावाषधम्मते
185. Corr. J : प्राणानि (see translation note 64).
186. Corr. J : कण्ठगब- (id.).
187. Corr. J : वस्त्रा०

hands stretches out towards the mouth of an antelope and the other holds high the *ḍamaru*; the god wears sandals on his feet; he is represented about to begin walking.[59]

Kaṅkālamūrti

104-105 Otherwise Maheśvara may have eight, four or six arms; adorned with precious stones, pearls and snakes, he wears an ear-pendant in serpent form (on the right) and a *pālika* or *patra* pendant on the left.[60] The god is white and has three eyes; there is a dagger at his belt and he is dressed in a tiger skin.

106-107a He has sandals on his feet and his hands hold a (bowl) made of a half a tortoise shell. (Śiva, in the form of) *Kaṅkāla*, wears a fine garment; he is adorned with all ornaments, accompanied by the host of Bhūta and surrounded by women distracted by passion.

Mukhaliṅga[61]

107b-110a Now I present (Śiva in the form of) Liṅga with faces; (it is to be installed) so that all desires may be fulfilled. The width (of the element-of-)-Śiva makes up three tenths of the height of the Liṅga; two tenths of its height are for the shoulders, one for the neck, three for the visage, one for the top of the head,[62] two for the hair arrangement and one for the (top of) the Liṅga (which is showing above). The thickness of the face is a (tenth of the height of the element of Śiva) and its width is that of the upper (element) of the Liṅga. The Viṣṇu and Pitāmaha elements are to be treated as for a Ṛṣi Liṅga.[63]

110b-111 The forehead, the (crescent) moon, the mouth, the lips, the nostrils, as well as eyes, ears, cheeks and head:[64] these are all represented, by the perfectly knowledgeable one, in the manner which has been prescribed

59. See Adiceam lc. p. 87.

60. See above note 47.

61. About the *Mukhaliṅga*, see above 33.2a. Cf. *Īśānaśiva* (*kriyā.* 40.1-17a) and *Śilparatna* (II.3.37-44a).

62. *Uṣṇīṣa* corresponds to the part of the head which is between the top of the forehead and the bottom of the headdress.

63. About the *ārṣaliṅga* see 33.85-86. Cf. *Īśānaśiva* (kriyā. 40.4a):

आर्षवद् ब्रह्मविष्ण्वंशौ वेदाश्रावेव मिश्रके ।

(for *miśra=Mukhaliṅga*, see above 33.2).

64. We correct *prāṇāni* into *ghrāṇāni* ('nostrils') and *kaṇṭha-* into *karṇa-*, due to the frequent confusion between the letters involved in the Grantha script.

त्रिनेत्रं सस्मितं वक्त्रं पूर्वं तत्पुरुषाह्वयम् ॥ ११२ ॥
चन्द्राङ्कितजटाजूटं कुङ्कुमद्रवसंनिभम् ।
नक्रकुण्डलसंयुक्तं पद्मपत्रवदीक्षणम् ॥ ११३ ॥
अघोरं दक्षिणं वक्त्रं [188]सिंहाक्षं सिंहनासिकम् ।
राजावर्तनिभच्छायं फणिकुण्डलमण्डितम् ॥ ११४ ॥
ससर्पप्रोतनं तुण्डं चन्द्राङ्कित[189][जटाभरम्] ।
सदंष्ट्रं [190][स्थूल-]जिह्वं [च] पिङ्गश्मश्रु त्रिलोचनम् ॥ ११५ ॥
प्रसन्नं वारुणं वामं रत्नकु[-ण्डल-]मण्डितम् ।
[191]सार्धेन्द्वहिजटाजूटं पूर्णचन्द्रनिभं मुखम् ॥ ११६ ॥
सद्योजाताह्वयं सौम्यं बन्धूककुसुमप्रभम् ।
चन्द्राङ्कितजटाजूटं तिलकालकसंयुतम् ॥ ११७ ॥
युवत्याभरणोपेतं वक्त्रं धम्मिल्लकोज्ज्वलम् ।
[ए]कद्वित्रिचतुर्वक्त्रमेवं लिङ्गं प्रकीर्तितम् ॥ ११८ ॥
[192][. . . .]

188. Corr. J : सिंहाक्षिं सिंहनाटिकम्
189. Gap (see translation, note 67).
190. Corr. J : सिलज्जिह्वं पिङ्ग°
191. Corr. J : सार्धे ज्वहि-
192. End of J. Gap corresponding to Liṅgasam-bhutamūrti.

for a manifest image and with the heights, widths and thicknesses prescribed.[65]

112-113 Now the particular features of the four faces are presented. The face to the east is that of Tatpuruṣa; it has three eyes and is smiling; the knotted hair bears the crescent moon and is red like *kuṅkuma*; it has ear-rings in the form of *makara* and the eyes are (wide) as lotus leaves.

114-115 The south face is that of Aghora; it has lion's eyes, a lion's mouth and its colour is that of lapis lazuli;[66] it is adorned with snake ear-rings and the mouth is obstructed by snakes; the loose locks[67] are stamped with the crescent moon. It has fangs, a thick tongue, a reddish beard and three eyes.

116-118 The west[68] face is pure and pleasant, it is adorned with ear-pendants and precious stones; its knotted, coiled locks are mingled with snakes and bear the crescent moon; the face is like the full moon and is called Sadyojāta. (The face) which is on the north, (that of Vāmadeva) has the lustre of *bandhu* flowers; the knotted coiled hair bears the crescent moon; it has ear-pendants and the mark is on the forehead; with decoration appropriate to a young girl, this face sparkles due to its *dhammilla* hair arrangement.[69] It is said that the Liṅga may have one, two, three or four faces. [. . .*gap* . . .][70]

65. Cf. *Īśānaśiva* (*kriyā* 40.3):

ललाटकर्णभ्रूनेत्रघ्राणगण्डमुखादिकम् ।
मानोन्मानप्रमाणेन सर्वं सकलवत् स्मृतम् ॥

66. *Rājāvarta* (or *rājavarta*): see L. Finot, *Les lapidaires indiens*, p. xviii. According to *Īśānaśiva* (*kriyā* 40.6a) Aghora's colour is that of 'crushed khôl' (*bhinnāñjana*).
67. There is a gap in the manuscripts; we restore *jaṭābharam*, for *jaṭājūṭam* (see *Īśānaśiva* kriyā. 40.7a) does not suit the metre.
68. The description of Sadyojāta and Vāmadeva visages is marked by successive puns: Sadyojāta who is in the west (*vāruṇa*) is 'pleasant' (*vāma*) and has a face 'like a full moon' (*pūrṇacandranibha*) while Vāmadeva (whose name does not appear) is 'moon-like' (*saumya*), for he is to the North whose regent is the moon (Soma).
69. *Dhammilla*: see above note 46.
70. The missing portion of the text probably contained the description of the *Liṅgasambhūtamūrti* (see the list given above vv. 43-46).

[षण्मुखः]

[193][सर्वाभ-]रणसंयुक्तं षण्मुखं कुङ्कुमच्छविम्[194] ।
[195]देव्यौ गजा च [196]वल्ली च [197]पीतश्यामनिभे कृते ॥ ११९ ॥
सर्वाभरणसंयुक्ते वामेऽवामे प्रयोजयेत् ।
ग्रामादिवस्तुमध्ये च चतुर्दिक्षु प्रशस्यते ॥ १२० ॥
वीथ्यग्रे वीथिमध्ये वा ऐशान्यामपि वर्धयेत् ।
भोगार्थं पश्चिमे [198][न्यस्य] मोक्षार्थं मध्यमेऽस्य तु ॥ १२१ ॥

[गणाधिपः]

गजाननस्त्वेकदन्तः [199]समस्थस्तु त्रिलोचनः ।
रक्तवर्णश्चतुर्बाहुर्भूतरूपो महोदरः ॥ १२२ ॥
नागयज्ञोपवीतस्तु घनपिण्डोरुजानुकः ।
पद्मासनोपरिष्टात् तु वामाङ्घ्रिशयितं [तथा][200] ॥ १२३ ॥
दक्षिणं कुञ्चितं पादं वामावर्ताङ्गुलीयकम् ।
स्वदन्तमङ्कुशं कुर्याद् दक्षिणे [201][वै] करद्वये ॥ १२४ ॥
वामद्वयेऽक्षमालां च लड्डुकं च प्रदापयेत् ।
करण्डिकाभ[202]मौल्यङ्गो हाराद्याभरणान्वितः ॥ १२५ ॥
एवं गणाधिपः प्रोक्तः स्थितो वा पद्मपीठके ।
नृत्ते च षट्चतुर्बाहु [203][सकेतु-]राखुवाहनः ॥ १२६ ॥

193. Gap in E and H.
194. Corr. E, H : कुक्कुटश्चविन्
195. Corr. E, H : देव्यो
196. Corr. E, H : वल्या
197. Corr. E, H : पत-
198. Corr. E, H : वस्य
199. Corr. E, H : समस्तस्तु
200. Corr. E : त्रिषु ; H : तिषु
201. Corr. E, H : वा करद्वये
202. Corr. E : मौलिंगो; H : मौलिंगौ
203. E, H : सस + रखु-

Ṣaṇmukha[71]

119-120a Ṣaṇmukha, who is provided with all ornamentation is the colour of *kuṅkuma*;[72] the two goddesses Gajā and Vallī are, respectively, on his right and left; the first is yellow, the second dark in colour, and they are provided with all ornaments.[73]

120b-121 Ṣaṇmukha is to be installed in villages and other settlements, either in the centre or at the four cardinal points. Installed at the beginning of, or midway along, a street he increases power; if enjoyment is sought he is to be placed in the west, if liberation, in the centre.[74]

Gaṇādhipa[75]

122-124a He has an elephant's face and only one tusk; he is upright and holds himself to the right; he has three eyes; he is red; he has four arms and looks like a dwarf with a huge belly; a snake is his sacrificial thread. His thighs and knees are fat and heavy; he is seated on a lotiform throne with left leg stretched out and right bent. His trunk uncoils to the left.

124b-125 In one of his right hands he holds his broken tusk and, in the other, an elephant hook; the *akṣa* rosary should be in one of his left hands and a sweetmeat in the other. His hair is coiled into a tiara; he is adorned with necklaces and other jewels.

126 This is Gaṇādhipa who may also be standing on a lotiform pedestal. When he is dancing he has six or four arms.[76] The rat is his mount [and his emblem].[77]

71. See *Ajita* (36.304-309), *Kāraṇa* (I.13.95 sq.; II.93.2 sq.), etc. Cf. F. L'Hernault, *L'iconographie de Subrahmaṇya au Tamilnad*, Pondichery 1978.

72. We correct *kukkuṭaścavin*(?) into *kuṅkumacchavin* on the basis of *Kāraṇa* (I.13.83a).

73. According to *Kāmika* (II.64.30-33a) Skanda can have one or two wives; according to *Kāraṇa* (II.93.12) he gets only one who is Vallī.

74. Cf. *Kāmika* (II.64.1-5) and *Suprabheda* (kriyā. 44.1-6).

75. See the texts reproduced by T.A.G. Rao (oc., vol. I/2 appendire pp. 1 sq.).

76. A description of dancing Gaṇeśa is given in *Sārasvatīya* (37.79 sq.).

77. Tentative restoration.

[सूर्यः]

[204]सैकचक्रं तु सप्ताश्वम् [205][अरुणा-]ग्रं महारथम् ।
[206]हस्तद्वये च कमलं कञ्चुकच्छन्नवक्षसम् ॥ १२७ ॥
अकुञ्चितसुकेशं तु प्रभामण्डलमण्डितम् ।
कोशवेष्टनयुक्तं वा स्वर्णरत्नविभूषितम् ॥ १२८ ॥
मकुटं वा [207][विधा-]तव्यमन्यत्सर्वं सुमण्डनम् ।
एकवक्त्रं द्विदोर्दण्डं [208]स्कन्धासक्तकराम्बुजम् ॥ १२९ ॥
कृत्वा तु स्थापयेत् [209][सूर्यं] पुरुषाकृतिरूपिणम् ।
[210]हयारूढं च कुर्वीत [211]पद्मस्थं वार्चनार्हकम् ॥ १३० ॥

204. E : पसैकचक्रं
205. Corr. E, H : गरुसौग्रं ?
206. E : अश्व-
207. Gap.
208. Corr. E, H : स्कन्धस्थान्य (cf. *Kārana* I.13.69b).
209. Corr. E : कुर्यात् ; H : कृभात् (ibid. 66b).
210. Corr. E, H : पया० (see translation, note 82).
211. Corr. E, H : पत्यस्थं वचनार्हकम्

Sūrya[78]

127-
129a The big chariot (of Sūrya), with only one wheel, is drawn by seven horses and Aruṇa drives it. (Sūrya) has two hands, each holding a lotus; his chest is covered by a breast-plate. His beautiful hair is uncurled and he is adorned by a nimbus. He may also wear a cloak.[79] He wears gold jewellery and precious stones; he may also be given a tiara and any kind of beautiful ornamentation.

78. Cf. J. Banerjea in *Journal of the Indian Society of Oriental Art*, vol. XVI, 1948 pp. 47-100; also M.-Th. de Mallmann, *Les enseignements iconographiques de l'Agnipurāṇa*, Paris 1963, pp. 73 sq. The description of Sūrya as given in *Mayamata* mixes Northern tradition (as known through *Agnipurāṇa*, *Viṣṇudharmottara*, *Bṛhatsaṃhitā*, etc.) and Southern data specific to agamic texts (see below notes 79, 82, 83, 85). In the introduction of [Nagendranath Vasu,] *Archaeological Survey of Mayurabhanja*, t. I, Mayurabhanja, 1911(?), are given extracts of a so-called *Viśvakarmaśilpaśāstra*. It appears that all those extracts pertain to the descriptions of Sūrya, Agni, Yama, Vārāhī, Cāmuṇḍī and Lakṣmī, as found in chapter 36 of *Mayamata* (see also below notes 87, 89, 126, 136 and 139). We give here the passage dealing with Sūrya as found in N. Vasu book (p. xvi, see also T.A.G. Rao, oc., vol. I/2 pp. 302-303 where the text is given together with N. Vasu translation):

एकचक्रं ससप्ताश्वं ससारथिं महारथम्।
हस्तद्वयं पद्मधरं कञ्चुकश्चचर्म्मवक्षसम्॥ १॥
अकुञ्चितसुकेशस्तु प्रभामण्डलमण्डितम्।
केशवसमायुक्तं स्वर्णरत्नविभूषितम्॥ २॥
निक्षुभा दक्षिणे पार्श्वे वामे राज्ञी प्रकीर्तिता।
सर्वाभरणसंयुक्ता केशहारसमुज्ज्वला॥ ३॥
एवमुक्तरथस्तस्य मकरध्वज इष्यते।
मुकुटं चापि दातव्यमन्यत् सर्वं सुमण्डलम्॥ ४॥
एकवक्त्राङ्कितो दण्डस्स्कन्दस्तेजोकराम्बुजम्।
कृत्वा तु स्थापयेत् पूर्वं पुरुषाकृतिरूपिणौ॥ ५॥
हयारुढस्तु कुर्विता पद्मस्थं वार्चनामकम्।
सदिव्यमानवपुषं सर्वलोकैकदीपकम्॥ ६॥
जातिहिङ्गुल्यसंस्थाप्य कारयेत् सूर्यमण्डलम्।
चतुर्वाहुर्द्विहस्तो वा रेखामणिविभाजना॥ ७॥
द्विहस्तस्थसरोजन्म शबलाश्वरथस्थितः।
दण्डश्च पिङ्गलश्चैव द्वारपालौ च खडिनौ॥ ८॥

Verses 3a-4a are missing in *Mayamata*, as well as half-verse 8b which mentions the *dvārapāla*. We have used N. Vasu extracts as well as the description given in *Kāraṇa* (I.13.66-71b) to establish our text.

79. *Kośaveṣṭanayukta*: this cloak corresponds to the 'northern dress' mentioned in a well-known passage of *Bṛhatsaṃhitā* (58.46b: कुर्यादुदीच्यवेषं पादादुरो यावत्) It is the riding coat of Iranian origin, which is worn by Kaniṣka as well as by many images of Sūrya in North India and in South-east Asia. It seems however that such cloak is never used for Sūrya statues in South India (cf. J. Banerjea, oc. p. 76).

[212]देव्युषां श्यामवपुषीं हेमवर्णां च प्रत्युषाम् ।
जातिहिङ्गुल्य[213]वर्णे तु स्थापयेत् सूर्यमण्डले ॥ १३१ ॥
चतुर्बाहुर्द्विबाहु[214]स्थरक्तपद्मविभाजितः ।
[215]द्विहस्तावपरौ बाहू अभयवरदान्वितौ[216] ॥ १३२ ॥
[217]द्विहस्तश्चारुणश्चैव सारथिः स रथे स्थितः ।
सर्वलोकैकजीवात्मा [218]देवो हीनतनुः सदा ॥ १३३ ॥
ब्रह्मविष्णुशिवाद्यश्च[219] स्थापनीयो दिनेश्वरः ।
देवी प्रभा च सन्ध्या च वामदक्षिणपार्श्वके ॥ ३१४ ॥
ग्रहादिपरिवारास्तु [220]त्रिपञ्चावरणाः कृताः ।
उत्सवे नित्य[221]पूजायामागमप्रोक्तवद्विधिः ॥ १३५ ॥
ध्वजं च वाहनं वाऽपि सिंहमेव प्रकीर्तितम् ।

[दिक्पालकाः]

[इन्द्रः]

वज्रपाणिर्महाबाहुः सिंहस्कन्धो विशालदृक् ॥ १३६ ॥
किरीटी कुण्डली हारी [222]केयूरी गजवाहनः[223] ।

212. Corr. E, H : देवीन्द्रश्यामवपुषं हेमवर्णं च प्रत्युषा
213. Corr. E, H : वर्णं
214. Corr. E, H : वस्था रेखामभू-; स्थारेकामभ्र-
215. Corr. E, H : द्विर्हस्तपरोबाहु-
216. Corr. E, H : ०ता
217. Corr. E, H : द्विहस्तामरुणावेव सारथिस्सारथिस्थिता
218. Corr. E : देवी विन-; H : देवो विन-
219. Corr. E, H : ०द्याश्च
220. Corr. E, H : त्रिपञ्चवरणाः
221. Corr. E, H : पूजाञ्च आग०
222. H : केयूरो
223. E, H : वाहिनी

129b- (Sūrya) is to be installed in his human form,[80] with a single face and
131 two arms and with a lotus in each hand whose extremity touches the shoulder.[81] He is to be represented on a horse or on a lotus, as appropriate for private worship.[82] On the vermillion nimbus of Sūrya is the dark coloured Uṣā and the golden Pratyuṣā.[83]

132 When Sūrya has four arms, his two (posterior) hands hold a red lotus whilst the front two make the gesture of absence of fear and that of bestowing.

133a Aruṇa, the charioteer, has two arms and stands up in the chariot.

133b- This god is the unique soul of all the worlds and his body is always to
136a be incomplete.[84] The (image of) the Lord of day must be installed because He is Brahmā, Viṣṇu, Śiva and the other gods. The two goddesses, Prabhā and Sandhyā are to be to his left and right, respectively. The planets and his other attendants are to be arranged around him in fifteen rows. Both for festivals and for regular worship, the rule is that given in the *Āgama*. It is said that Sūrya may have the lion for standard and for mount.[85]

Lords of the Directions[86]

Indra

136b- He who has the thunderbolt in his hand has huge arms, the shoulders

80. *Puruṣaprakṛtirūpin*: such human form contrasts with the four-armed one described afterward (v. 132).

81. These two lotuses touching the shoulders are a common feature of Sūrya images (cf. J. Banerjea, oc., p. 76).

82. *Hayārūḍha*: our two manuscripts reading is meaningless (*payārūḍha*) and we follow N. Vasu text (see note 78). The option between horse and chariot is proposed by northern texts (*e.g. Agnipurāṇa* 51.1 sq.: अथवाश्वसमारूढः कार्य एकस्तु भास्करः). In *sūryadhyānaślokas* found in agamic texts dealing with *sūryapūjā*, Sūrya is said to be on a lotus (see *Raurava*, vol. I p. 204 note 18).

83. For description of Uṣā and Pratyuṣā see *Raurava*, vol. I p. 207 (vv. 96-100). Pratyuṣā is known only in agamic text (cf. *Raurava* lc., *Ajita* 54.90 and texts quoted ad loc.); in those texts, the pair she makes with Uṣā replace most often *Rājñī*, *Nikṣubhā*, *Chāyā* and *Suvarcalā*, which are the feminine attendants of Sūrya according to puranic tradition (cf. *Viṣṇudhar-mottarapurāṇa* III. 67.10).

84. *Hīnatanu*: one part of him is always concealed (cf. J. Banerjea, oc., pp. 64-65).

85. According to the *Viṣṇudharmottarapurāṇa* (III.67.8a), the lion is the emblem of Sūrya: nothing similar is found in agamic texts.

86. The *Mayamata* describes images of nine *dikpāla* (Kubera and Soma being simultaneously proposed for the north). See especially *Kāraṇa* quoted in *Ajita* (vol II p. 55 note 7).

द्विभुजः श्याम[224]वर्णस्तु रक्ताम्बरधरः सुखी ॥ १३७ ॥
सर्वाभरण[225]संयुक्ता ललाटोरःस्थलाङ्घ्रयः[226] ।
विशालाक्षः[227]पृथुग्रीवो देवराजः शचीपतिः ॥ १३८ ॥

[अग्निः]

वृद्धरूपो भवेदग्निरर्धचन्द्रासनस्थितः ।
उज्ज्वलत्काञ्चनज्योतिः पिङ्गभ्रूः पिङ्गलोचनः ॥ १३९ ॥
[228]हेमकूर्चालसदृशं तद्रूपं तु शिरोरुहम् ।
[229]बालार्कसदृशं वस्त्रमुपवीतं च तादृशम्[230] ॥ १४० ॥
अक्षमाला च करकं दक्षिणेऽदक्षिणे करे ।
सप्तायुधं च सप्तार्चिर्जटालोद्भास[231]रूपकम् ॥ १४१ ॥
ज्वालामालाकुलं दीप्तं [232]पार्श्वस्थमंशुमण्डलम् ।
मेषारूढं च कुण्डस्थं योगपट्टेन वेष्टितम् ॥ १४२ ॥
दक्षिणे शयिता स्वाहा रत्नकुण्डलभूषिता[233] ।
सर्वयागहितं पुण्यं पिङ्गभूषणभूषितम् ॥ १४३ ॥

[यमः]

दण्ड[234]पाणिः पाशहस्तो दीप्ताग्निसमलोचनः ।
महामहिषमारूढो नीलाञ्जनवपुप्रभः[235] ॥ १४४ ॥
पार्श्वयोरात्मसदृशैः पुरुषैरुपजीविभिः ।
पीनवक्षःस्थलैर्दिव्यैः संहारै[र्बलवत्तरैः] [235bis] ॥ १४५ ॥

224. E, H : वर्णं तु
225. E, H : युक्तं
226. H : ०दयः
227. E : विशालाक्षाः
228. Corr. E, H : हेमकूर्चालसदृषं तद्रूपात्
229. Corr. E, H : बालार्की
230. Corr. E, H : सादृशम्
231. Corr. E, H : ०लद्भास-
232. Corr. E, H : पार्श्वस्त
233. Corr. E, H : ०तम्
234. Corr. E, H : पाणिं
235. Corr. E, H : प्रभम्
235bis. Gap filled up with text quoted (see translation, note 89).

138 of a lion and big eyes; he wears a tiara, ear-pendants, necklaces and armlets; his mount is an elephant. He has two arms, is black and wears a red garment; he is benevolent (?). His forehead, breast and legs are adorned with all ornaments; he has big eyes and a thick neck: the king of the gods, the spouse of Śacī.

Agni[87]

139-140 Agni has the appearance of an old man; he stands upon a semicircular pedestal and shines like pure gold; his eyebrows and eyes are russet. He has a golden beard and hair of the same tone and wears a garment the colour of the rising sun and a sacrificial thread in the same shade.

141-142a In his right hand is a *karaka* pitcher and, in his left, an *akṣa* rosary. He has seven weapons[88] and a form rendered brilliant by his curls and braids which are seven rays of light (?); glowing from his garland of fire and dazzling, he is surrounded by a nimbus of fire.

142b-143 He is mounted on a ram and is near a firepit and he must wear the ascetic's belt. Svāhā is to his right, adorned with jewelled ear-rings. Agni, whose adornments are russet and who is favourable towards all sacrifices, is pure.

Yama[89]

144 He who holds the mace in one hand and the noose in the other has eyes like dazzling fire. Mounted on a big buffalo, he is the colour of khôl and he shines.

145- He is surrounded by his henchmen who resemble him; they have

87. Verses 142-143 are found in N. Vasu books (p. xix, see above note 78) preceded by half a verse pertaining to the description of Vāyu (cf. below vv. 153-154):

ध्वजहस्तो महावीर्यस्ताराक्षो धूमसन्निभः । = 153a

ज्वालामालाकुलं दीप्तं पार्श्वस्थाग्न्यंशुमण्डलम् ॥ = 142a

मेषारूढं च कुण्डस्थं यागपट्टेन वेष्टितम् ॥ = 142b

दक्षिणे च स्थिता स्वाहा रत्नकुण्डलमण्डितम् । = 143a

सर्वयागहितं पुण्यं पिङ्गभूषणभूषितम् । = 143b

88. Agni's seven weapons are *prokṣanin*, *sruk*, *sruva*, *pūrṇapātra*, *tomara*, *cāmara* and *ājyasthālī* (cf. H. Sastri, *South-Indian Gods and Goddesses*, Madras 1916, p. 243). When Agni is seven-armed he generally gets three legs and two visages (ibid. fig. 147).

89. Verse 144-146a and 148-149a are given in N. Vasu's book (p. xx, see above note 78) in the following text :

[236]द्वारे समुत्थितैः क्रुद्धैः सर्वलोकभयङ्करैः[237] ।
चित्रगुप्तः कलिश्चेति दक्षिणोत्तरपार्श्वकौ ॥ १४६ ॥
[238]कृष्णश्यामनिभौ रक्तवस्त्रकौ तौ समाहितौ ।
पीठपार्श्वे[239]स्थितौ [240]मृत्युसहितावुग्रतेजसौ ॥ १४७ ॥
नीललोहितसङ्काशे द्विपार्श्वे चामरस्त्रियौ ।
वामदक्षिणपार्श्वस्थे धर्माधर्मासमाह्वये ॥ १४८ ॥
आसीनश्च [241]मया प्रोक्तो महिषध्वजवाहनः ।

[निर्ऋतिः]

निर्ऋतिस्तु विशालाक्षः खड्गहस्तो महाभुजः ॥ १४९ ॥
[242]पीतवासाः [शवा-]रूढो नीलवर्णो महाबलः ।
सर्वालङ्कार[243]संयुक्तश्चासहायो जगत्पतिः ॥ १५० ॥

[वरुणः]

शङ्खकुन्देन्दुधवलः पाशहस्तो महाबलः[244] ।
हारकेयूररुचिरकुण्डलाभ्यामलङ्कृतः ॥ १५१ ॥
[245]पीतवासा असदृशः सुवर्णः सर्वनन्दनः ।
आसीनो वा स्थितो वाऽपि मकरे [246]वरुणः स्मृतः ॥ १५२ ॥

[वायुः]

ध्वजहस्तो महावीर्यस्ताम्राक्षो धूमसन्निभः ।
कुञ्चितभ्रूयुगो वायुः [247]शबलाम्बरभूषितः ॥ १५३ ॥
मृगारूढो विधातव्यः[248] सर्वाभरणभूषितः ।

236. Corr. E : द्वारैः समुत्थिताकण्ठान् ; H : दारैः समुत्थिकण्ढं
237. Corr. E, H : -करः
238. H : शुक्ल-
239. Corr. E, H : स्थितो
240. Corr. E, H : मृत्युःसहितायुक्तवे + सौ । (see *Aṁśumadbheda* 48.41b).
241. E : मयो
242. Corr. E : पीतवासोश्गव ।-(:); H : पीत-वासो +++ ढो
243. Corr. E, H : संयुक्तस्सहायो (see translation, note 92).
244. Corr. E, H : बलम्
245. Corr. E, H : पीतवासासिसदृशसवर्णो
246. H : वरुणे
247. Corr. E, H : शबालाबल-
248. Corr. E, H : ०तव्या

147a muscled chests and they are divine; these are the 'catchers' (?) who are extremely strong;[90] they stand at the door and are cruel, since they spread fear throughout the worlds. Citragupta and Kali are in the south and north respectively, the one black and the other dark; dressed in red they are attentive.

147b-
149a Next to the throne (of Yama) are Mṛtyu and Saṃhita,[91] in terrible aspect; on each side is a woman holding a fan, one dark and the other red: on the right, Dharmā, Adharmā on the left. Yama must be seated and he has the buffalo as emblem and mount.

Nirṛtti

149b-
150 Nirṛtti has big eyes; he holds a sword in his hand; he has big arms. His clothing is yellow; he is mounted (on a corpse), is dark and enormously strong. He is adorned with all ornaments but the Lord of the world [has no companion].[92]

Varuṇa

151-
152 He who holds the noose in his hand, is white as the moon, as jasmine, as shells, and he is very strong. Adorned with two sorts of gold ear-rings as well as with necklaces and armlets, he wears yellow raiment, is incomparable, is golden in colour and nothing but joy. Whether seated or standing, Varuṇa must be on a *makara*.

Vāyu

153- He with the flag in his hand is very strong, his eyes are red and he is a

दण्डपाणिः पाशहस्तो दीप्ताग्निसमलोचनः ।
महामहिषमरुढो नीलाञ्जनचयोपमम् ॥
पार्श्वयोरात्म सदृशैः पुरुषैर्युवरूपिभिः ।
पीनवक्ष(:) स्थलैर्दिव्यैः स्वभावैर्बलवत्तरैः ॥
द्वारे समुत्थिताः क्रुद्धः सर्वलोकभयङ्करः ।
नीललोचनसंकाशैः(!) द्वे चामरधरे स्त्रियौ ॥
वामदक्षिणपार्श्वस्थे धर्माधर्मसमाह्वयौ ।
शाषिनश्च यमः प्रोक्तो महिषध्वजलाञ्छनः ॥

90. Restoration based on the N. Vasu's text.
91. We do not know who is Saṃhita (*or* Saṃhitā); of *Kāśyapaśilpa* 48.41a:
पीठपार्श्वे स्थितौ मृत्युसहितावुग्रतेजसौ ।
92. *Cāsabāyo jagatpatiḥ*: tentative restoration (one syllable is missing in *sabāyo jagatpatiḥ* found in manuscripts).

[कुबेरः]

[249]कुबेरं सर्वयक्षेशं मकुटाद्यैरलंकृतम् ॥ १५४ ॥
तप्तकाञ्चनसङ्काशं वरदाभयपाणिकम् ।
[250]मेषारूढं गदापाणिं द्विपादं च [250bis][द्विपाणिकम्] ॥ १५५ ॥
शङ्खपद्म[251]निधी त्वेवं [वहन्तं] [252]नरवाहनम् ।
सर्वालङ्कारसंयुक्तं सदेविं कारयेद् बुधः ॥ १५६ ॥

[चन्द्रः]

[253]चन्द्रः सिंहासनासीनः कुन्दशङ्खनिभद्युतिः ।
प्रभामण्डलसं[254] युक्तो द्विभुजः श्वे[-तवस्त्रकः][255] ॥ १५७ ॥
आसीनो [256]वा स्थितो वाऽपि कुमुदप्रज्वलत्करः ।
हेमयज्ञोपवीतांशुः सौम्यः सोमो हताहतः ॥ १५८ ॥
[257]शुक्लमाल्याम्बरो हैमसन्निभो रक्तलोचनः ।
रेवती रोहिणी चैव सस्याङ्कुरसमन्विते[258] ॥ १५९ ॥
[259]भासद्राजीवन[यने] कृष्णाम्बर[260]धरे शुची ।
चामरव्यग्रहस्ते द्वे निशा[261]ज्योत्स्ने च पश्चिमे ॥ १६० ॥
शशिनस्तु [262]निशागौरी [263]ज्योत्स्ना जनरुचिः स्मृता ।

[ईशानः]

वृषारूढो महातेजा धवलो धवलेक्षणः ॥ १६१ ॥
त्रिशूलपाणिर्लोकेशस्त्रियक्षो लोकशङ्करः ।

249. H : कबरं
250. E, H : मेषारूढो गदापाणिर्
250bis. E, H : त्रिपादकम्
251. E, H : निधिं त्वीवं द्वन्दवन्तं
252. H : वर-
253. Corr. E, H : चन्द्रसिंहासनासीना
254. Corr. E : युक्तं; H : युक्तौ
255. E, H : gap
256. Corr. E, H : वाण्डितो
257. Corr. E, H : शूल्मवाता०
258. Corr. E : ०ति; H : ०तः
259. Corr. E, H : भासीद्राजीवनं कृष्णा-
260. Corr. E, H : धारे शुचे लते
261. Corr. E, H : ज्योत्स्नेव
262. Corr. E, H : निशगौरि
263. E : ज्योत्स्न्या

154 smoky colour; Vāyu has arched eyebrows and he is clothed in motley colours. He rides a gazelle and is to be installed with all adornments.

Kubera

154b-
156 Kubera, chief of all Yakṣa, must be adorned with a crown and other ornaments. He has the glow of pure gold and one of his hands makes the gesture of bestowing, the other, absence of fear. Mounted on a ram, he has a sword in his hand and has two legs and two hands (?).[93] Riding a man, he is surrounded by (?) Śaṅkhanidhi and Padmanidhi. The sage represents him provided with all ornaments and accompanied by his wife.

Candra

157-
159a Candra sits on a lion throne; he is (white) as a conch and as jasmine. Encircled by a nimbus he has two arms and his face is white. Whether he is standing or seated his hands shine with the lotuses he holds. The strands of his sacrificial thread are gold. Soma is pleasant; he increases and decreases. He wears garlands and white clothing, is the colour of gold and has red eyes.

159b-
161a Revatī and Rohiṇī hold ears of wheat; their eyes are like shining lotuses, their raiment is black and they are immaculate. Niśā and Jyotsnā are in the west, each holding a fan; it is said that Niśī is the wife of Śaśin and that Jyotsnā is the light of mankind.[94]

Īśāna

161b- He who rides a bull is very powerful; he is white with white eyes;

93. The last quarter of v. 155 as found in manuscripts (*dvipādaṃ ca tripādakam*) seems to pertain to a description of Agni (the only *dikpāla* who may have three legs, above note 88). We correct on the basis of *Kāśyapaśilpa* 48.126-127). Kubera's mount can be a ram, or a man (*Kāśyapaśilpa* 48.127b; *Suprabheda* (*kriyā.*) 48.7b; *Kāraṇa* I.14.20b; etc.), an elephant (*Rūpamaṇḍana* 2.37), or a horse (*Śrītattvanidhi*, Bombay ed., p. 106 v. 102).

94. Revatī and Rohiṇī represent the *nakṣatra* who are the wives of Candra (cf. *Viṣṇudharmottara* III.68.6). About Rohiṇī, see below vv. 194b-195a and note 112. Jyotsnā is daughter of Candra (cf. *Viṣṇudharmottara* III.73.11).

[कामः]

कामो हेमनिभः [264]सम्यक् सर्वाभरणभूषितः ॥ १६२ ॥
द्विबाहुः सौन्दराकारः सौम्यः प्रथमयौवनः ।
पीठस्थो वा रथस्थो वा सर्वलोकसमर्चितः ॥ १६३ ॥
[265]हैमो मदश्च रागश्च वसन्तस्तस्य बान्धवाः ।
तापनी दाहिनी सर्वमोहिनी विश्वमर्दिनी ॥ १६४ ॥
मारणी [266]कामिनीदंष्ट्रास्तस्य पञ्चशरा इमे ।
[267]इक्षुचापेषुपञ्चैव पश्चिमे परिकीर्तिताः ॥ १६५ ॥
रतिः स्याद्दक्षिणे पार्श्वे [268]पूर्वः श्यामसमच्छविः ।
सर्वाभरणसंयुक्ता [269]केशभारसमुज्ज्वला ॥ १६६ ॥
[270]एवमुक्तः स्मरस्तस्य मकरध्वज इष्यते ।

[अश्विन्यौ]

एवं सिंहासना[271]सीनौ ह्यश्विन्यौ ह्यश्वरूपकौ ॥ १६७ ॥
दाडिमीपुष्प[272]सङ्काशावुभयांसोपवीतिनौ ।
[273][चिकित्सकौ च तौ कुर्यात् स्त्रियोर्द्वन्द्वं सचामरम्] ॥ १६८ ॥
पीतरक्तनिभे कार्ये मृत[274]सञ्जीवनी च ते ।
[275]पृष्ठे विशल्यकरणी द्वे [276]स्त्रियौ पीतपिङ्गले ॥ १६९ ॥
[277]वामे धन्वन्तरिश्चैवमात्रेयश्च[278] तथैव च ।
पीतरक्तनिभौ[279] चैतौ विधेयौ कृष्णवाससौ ॥ १७० ॥

264. H : सयक्
265. Corr. E : हैमोदञ्च रागं च; H : हैमोदरञ्च रागं च
266. Corr. E : कामनीदमष्टा; H : कामिनीदंष्ट्रा
267. E : इक्षुचपेक्षु
268. सस्य० ?
269. H : शिलाभार-
270. Corr. E : एवमुक्तस्मरन्तस्य; H : एवमुत्यस्मरन्तस्य
271. E : ०सीनावश्वि०
272. H : सङ्कावुभायासो०
273. E, H : केचित्सा + वतेहन्यास्वयेद्वेन्दीवमामरे
274. E, H : सञ्जीवने
275. E : वृषे व-; H : पृष्ठे व-
276. Corr. E, H : स्त्री सेवित-
277. E : वामधेन्व०
278. E, H : ०त्रेयञ्च
279. E, H : -निभे

162a Lord of the world, he holds a trident, has three eyes and is the world's benefactor.

Kāma[95]

162b-163 Kāma is gold coloured and adorned with all jewels; he has two arms; his appearance is charming and pleasant and he is all yellow. Whether on a throne or in a chariot, he illumines all the worlds.

164-167a Haima, Mada, Rāga and Vasanta are his companions; Tāpanī, Dāhinī, Sarvamohinī, Viśvamardinī and Māraṇī, the teeth of lovers, are his five arrows.[96] His sugarcane bow and his five arrows are to be placed in the west (?). Rati is on his right; she is dark coloured . . . (?) and adorned with all ornaments;[97] her mass of hair is loose and scintillating. Such is Smara to be, whose emblem is said to be the *makara*.

The two Aśvins[98]

167b-170 The two Aśvins are seated on a lion throne and look like horses; they have the brilliance of *dāḍimī* flowers and they both wear sacrificial threads on each shoulder.[99] Thus are to be represented these two healers. There are, too, a pair of female fan bearers; the one who is Mṛtasañjīvanī is shown in yellow and Viśālyakaraṇī is red and is to the rear. There are two (other) (?) women, one yellow, the other reddish. Dhanvantari and Atreya are on the left; the one is yellow, the other red and both are dressed in black.

95. See above vv. 93b-95a.
96. Tāpanī . . .: that is to say 'She who scorches', 'She who sets on fire', 'She who deludes all people', 'She who crushes all people' and 'She who kills'. The same list is found in *Kāraṇa* (I.11.199), *mādinī* ('She who deludes') replacing *māraṇī*; see also *Kāmika* II.62.24b-25a (*lambinī, tāpinī, vedinī, drāviṇī, māriṇī*). However the *Mayamata* is the only one to call those arrows 'teeth of lovers'. In classical tradition Kāma's arrows are flowers, but, according to F. Gros, in Tamil tradition one of those flowers at least (the jasmine) is said to be a 'tooth' on the basis of its form.
97. *Pūrvaḥ śyāmasamacchaviḥ*: perhaps to be read '*sasyaśyāmasamacchaviḥ*' ('dark like an ear of wheat').
98. See *Kāśyapaśilpa* (48.27-33), *Kāraṇa* (I.13.64-65), *Viṣṇudharmottara* (III. chapter 49).
99. That is to say that the two sacrificial threads are crosswise.

[वसवः]

खड्गखेटकहस्तास्ते सर्वाभरणभूषिताः[280] ।
द्विभुजा रक्तवर्णास्तु पीताम्बरधराः शुचिः ॥ १७१ ॥
आसीना [281]वा स्थिता रौद्रा वसवोऽष्टौ प्रकीर्तिताः ।
धरो ध्रुवश्च [282]सोमश्च आपश्चैवानलोऽनिलः ॥ १७२ ॥
[283]प्रत्यूषश्च प्रभावश्च वसवोऽष्टौ प्रकीर्तिताः[284] ।

[मरुद्गणाः]

[285]रूपाङ्गनास्तनापेष्यकेशभारसमन्विताः ॥ १७३ ॥
दिव्यपुष्पधराः[286]सर्वे दुकूलवसनान्विताः ।
अष्टौ मरुद्गणाः प्रोक्ताः सर्वयागेषु योग्यकाः ॥ १७४ ॥

[रुद्रा विद्येश्वराश्च]

[287]रुद्रा रुद्राग्निभा नीललोहिताद्या दिवौकसः ।
[288]जीमूतकुङ्कुमाभास्ते [289]भिन्नाञ्जननिभास्तु वै ॥ १७५ ॥
चतु[290]र्भुजास्त्रिनेत्राश्च टङ्कशूलजटाधराः[291] ।
वरदाभय[292]हस्ताश्च क्षौमवस्त्र[293]धराः शुचिः ॥ १७६ ॥
[294]अनन्तश्चैव सूक्ष्मश्च शिवोत्कृष्टैकनेत्रकौ ।
[295]एकरुद्रस्त्रिमूर्तिश्च श्रीखण्डश्च शिखण्डिकः ॥ १७७ ॥
अष्ट विद्येश्वराः प्रोक्ताः सर्वयागसमन्विताः ॥ १७७$\frac{१}{२}$ ॥

280. E : भूषित
281. Corr. E, H : ववृत्तौ
282. E : सोमश्चाप-
283. Corr. E, H : प्रत्युढश्च
284. H : कीर्तितौ
285. In both manuscripts 172a is followed by three half-verses which correspond more or less to 177-178a.
286. E, H : स्सर्वा
287. See translation, note 101.
288. Corr. E, H : जीमूते
289. Corr. E, H : भिन्नच्छित्र-
290. Corr. E, H : भुजस्त्रि-
291. Corr. E, H : धरः
292. Corr. E, H : हस्तः
293. Corr. E, H : धरः
294. E, H (see note 285) : त्वदीयश्चैव सूक्षाश्चवैनु-कृष्टेकनेत्रकौ
295. H : एष-

The Vasu

171-173a They hold sword and shield, are adorned with all jewels, have two arms and are red, wear white raiment and are immaculate; whether seated or standing, they are terrible. Such are the eight Vasu: Dhara, Dhruva, Soma, Āpa, Anala, Anila, Pratyūṣa and Prabhāva.

The Marut[100]

173b-174 (The eight Marut) have coiled knotted hair that beautiful women love to caress with their breasts; all carry divine flowers and are garbed in white linen; these are the eight Marut whose images are appropriate in all sacrifices.

The Rudra and the Vidyeśvara[101]

175 The (eleven) Rudra resemble a furious fire (?).[102] The (Vidyeśvara) are blue-black and red like blood, as to the first amongst them and, then, dark like a cloud (?), (red) like ***kuṅkuma*** and (dark) like crushed khôl.[103]

176 The (Vidyeśvara) have four arms and three eyes; they carry axe and trident (in their posterior hands) and make the gesture of bestowing and that of absence of fear (with their two other hands). They are dressed in linen and are immaculate.

177 Ananta, Sūkṣma, Śivotkṛṣṭa, and Ekanetraka, as well as Ekarudra, Trimūrti, Śrīkhaṇḍa and Śikhaṇḍin: these are the eight Vidyeśvara who attend all sacrifices.

100. Agamic texts often give a list of eight Marut (see *Ajita* 39.28 and note ad loc.), which series are different from those found in classical tradition where there are seven or forty-nine Marut (see e.g. *Śabdakalpadruma* sv. Vāyuḥ).
101. Eleven Rudra: see *Ajita* 36.341b-342a. Eight Vidyeśvara: ibid. v. 344. Our first verse (175) seems to mix elements of a description of the eleven Rudra and of a list of Vidyeśvara's colours; for those last see *Kāraṇa* I.14.6b-7a:

   रक्तं कुण्डं तथा नीलं पीतं कृष्णंच कुङ्कुमम् ॥
   अरुणं भिन्नाञ्जनप्रख्यं क्रमाद् विद्येशवर्णकम् ।
102. According to *Aṃśumatkāśyapa* (50.59a-63b, quoted in *Ajita*, vol. II p. 58, note 1), the Rudras are white.
103. That makes only five colours (see above note 101).

[क्षेत्रपालः]

[296][. . . .]
तामसं कृष्णवर्णं तु प्रलयाम्बुदसन्निभम् ।
[297]सात्विको द्विचतुर्बाहू राजसः षड्भुजो भवेत्[298] ॥ १७८ ॥
[299]तामसोऽष्ट [भुजः] प्रोक्तः संस्था[-ना-]नि च गोचरे ।
कपालशूलं द्विभुजं खट्वाङ्गश्च परश्वथ[300] ॥ १७९ ॥
चतुर्भुजक्रमाद् वाऽथ[301] वरदाभयपाणिकम् ।
[302]दक्षिणस्थास्तु शूलासि[303]घण्टायुक्तास्तु वामके ॥ १८० ॥
खेटकं च कपालं च नागपाशमुदीरितम् ।
[304]अष्टहस्ते धनुर्बाणयुक्तं पूर्वोक्तहेतिभिः ॥ १८१ ॥
[305]रक्तवर्णगुणोपेत ऊर्ध्वकेशश्चलान्वितः ।
[306]कुञ्चितभ्रूस्त्रिनेत्रस्तु घोरदन्तद्वयान्वितः ॥ १८२ ॥
[307]मार्गान्तगणसंरक्षो बालरूपः श्ववाहनः ।
ग्रामादिवस्तुबाह्ये तु द्वारे वारण्यके गिरौ ॥ १८३ ॥
प्रागीशानदिशो भागे [308]पर्जन्ये च दितौ क्रमात् ।
स्थाप्य पद्मासनासीनं सर्वकामफलप्रदम् ॥ १८४ ॥
षड्चतुर्भुजगं वा [+ + + +] मपरे सति ।
श्वकुक्कुटादिभिः [309]सेव्यः सिद्धैर्योगिनिवेष्टितम्[310] ॥ १८५ ॥

296. See translation, note 105.
297. E : सात्विकौ
298. Corr. E, H : बाहु राजसं षड्भुजोद्भवेत्
299. Corr. E, H · तमसोष्टगुणा प्रोक्ता संस्था + नि गोजरेत्
300. Corr. E, H : सपर्श्वय
301. Corr. E, H : वाध
302. Corr. E, H : दक्षिणस्तात्र
303. Corr. E, H : खड्ग (See translation, note 107).
304. Corr. E, H : अष्टहस्तौ
305. Corr. E, H : रक्तपञ्चगुणौसप्त
306. H : omits 182b
307. E : गागान्तरगण-; H : मागान्तगण-
308. E : पजत्यैकदितौ; H : पजन्त्येकदितौ
309. E, H : सेव्यैः
310. E, H : वेष्टिता

Kṣetrapāla[104]

[. . . *gap* . . .][105]

178-179a . . . in his *tāmasa* form he is black like a storm cloud. In *sāttvika* form he has two or four arms; when he is *rājasa* he has six and, when *tāmasa*, eight. Locations (appropriate to him) are in the countryside.[106]

179b-180a When he has two arms he holds the skull and the trident or the *khaṭvāṅga* and the axe; when he has four arms (his posterior hands hold the attributes just given) and his (anterior) ones make the gesture of bestowing and that of absence of fear.

180b-181a (When he has six arms) he has the trident, sword and bell[107] in his right hands and, in his left, the shield, skull and serpent noose.

181b-182 When he has eight arms he holds the arrow and the bow in addition to the attributes just mentioned. He is then as he is in *rājasa* form[108] and has hair that stands up and that floats, arched eyebrows, three eyes and two terrifying fangs.

183-185 Protector of the hosts who are at the ends of roads, he looks like a child and a dog is his mount. He is to be placed outside settlements, such as villages, whether at the gates, in a wood or on a mountain. He is to be to the east of north-east, at the position of Parjanya or of Diti.[109] When he is seated on a lotiform throne he fulfills all desires; when he has four or six arms . . . (?) he is honoured by dogs, cocks and other creatures, and is encircled by Yoginī and Siddha.

104. Cf. Adiceam 1965/1. The beginning of the description is missing and the name of the god is not given. It may be Bhairava as well as Kṣetrapāla. A similar description is found in *Suprabheda* (*kriyā* 50.4-10a, cf. Adiceam lc. p. 28) under the name of Bhairava, while in *Aṃśumatkāśyapa* (50.66-74a, quoted in *Ajita* vol. II p. 53), *Śilparatna* (II.25.102-109) or *Sārasvatīya* (chapter 35), there are under that of Kṣetrapāla (but Bhairava in the title of *Sārasvatīya* chapter!).

105. The missing portion probably indicated that the *sāttvika* form is white and the *rājasa* red (see texts mentioned in note 104).

106. See below vv. 183-85.

107. The manuscripts' reading (*śūlāsikhaḍgayuktas*) mentions twice the sword (*asi*, *khaḍga*): we correct on the basis of *Kāraṇa* 1.13.98b.

108. *Raktavarṇaguṇopeta*: 'endowed with the red coloured quality'.

109. Parjanya and Diti squares are located on both sides of Īśāna's at the north-east corner (see fig. 5).

[चण्डेश्वरः]

[311]चण्डेश्वरः सुरक्तश्च श्वेतमिश्रच्छविः स्मृतः[312] ।
[313]द्विबाहुको दलावर्तमूर्धजः शङ्खपत्रयोः[314] ॥ १८६ ॥
धृतयज्ञोपवीतस्तु [शु-]क्लमाल्याम्बरः शुचिः ।
हृदयाञ्जलिसंयुक्तः टङ्कपाणिभुजस्थितः ॥ १८७ ॥
अर्धचन्द्रासनासीनः पुष्पमालावलम्बितः ।
सर्वाभरणसंयुक्तो जटी वा केशबन्धवान्[315] ॥ १८८ ॥

[आदित्याः]

[316][द्विभुजाः पद्महस्ताश्च] रक्तपद्मासनस्थिताः[317] ।
[318]रत्नकुण्डलसंयुक्ताः सर्वाभरणभूषिताः ॥ १८९ ॥
रक्ताम्बरधराः सर्वे भास्करा द्वादश स्मृताः ।
[319]अर्यमादिश्च मित्रश्च वरुणांशो भगस्तथा ॥ १९० ॥
इन्द्रो विवस्वान् [320]पूषा च पर्जन्यश्च ततस्त्वति ।
ततस्त्वष्टा ततो विष्णु[321]रजघन्यो जघन्यजः ॥ १९१ ॥

[सप्तर्षयः]

मुखसंदंश[322]हस्तास्तु जटाजूटसमन्विताः ।
पीतवर्णास्तु वर्णानां [323]वर्णानामम्बरान्विताः (?) ॥ १९२ ॥
सप्तैते ऋषयः प्रोक्ता द्विभुजाः पिङ्गलोचनाः ।
पीतवर्णाः सुवृद्धाश्च रक्तवस्त्रानुकारिताः ॥ १९३ ॥
केशभारसमायुक्ता नानाभरणभूषिताः ।

311. E, H : चण्डीश्वरः
312. H : मिश्रश्च विस्मृतः
313. E, H : द्विबहुक
314. E, H : मूर्तयः सङ्खपत्रयः
315. E, H : बन्ध वा
316. Gap filled up on the basis of *Kāśyapaśilpa* 50-59a.
317. Corr. E, H : स्थितः
318. H : रक्तकुण्डल-
319. E, H : अर्यमादि च
320. E : पूषांब (?); H : पूषाण
321. E : ०रजन्यो जघनन्यजः; H : ०रजन्यो जनघन्यजः
322. E, H : हस्ता तु
323. E, H : वर्णानां मकरान्विताः

Caṇḍeśvara[110]

186-187a Caṇḍeśvara is a beautiful red mixed with white. He has two arms; his hair is wreathed by leaves and he has *śaṅkha* and *patra* (types of ear-pendants); he wears a sacrificial thread, his clothing is white and he is immaculate.

187b-188 His hands are joined over his heart, an axe is between his arms, he sits on a semicircular seat and is adorned with a garland of flowers. He is adorned with all ornaments and has his hair braided or knotted in a coil.

The Āditya

189-190a The twelve Bhāskara all have [two arms and hold a lotus]; each is set on a lotiform pedestal; they have jewelled ear-pendants, are adorned with all ornaments and wear red clothes.

190b-191 Aryaman is the first, then come Mitra, Varuṇa, Bhaga, Indra, Vivasvant, Pūṣan, Parjanya as well as Tvaṣṭṛ, Viṣṇu, Ajaghanya and Jaghanyaja.

The seven Sages

192- The seven Sages make the gesture of teaching,[111] stretching out (their

110. See above vv. 92-93. The *Mayamata* describes the two-armed form only (see also *Kāraṇa* I.13.94-97a). Other texts describe several forms but according to *Kāmika* (II.65.26), the distribution in four types is specific to Ceylon (*Siṃhaladeśe*).

111. *Sandaṃśa*: see above note 55.

[सप्तरोहिण्यः]

[324]सुरूपाः स्वर्णवर्णास्तु नागभूषाः सिताम्बराः ॥ १९४ ॥
[325]आसीना वा स्थिता वाऽपि रोहिण्यः सप्त कीर्तिताः ।

[गरुडः]

[326]तार्क्ष्यो [ना वृत्त-] रक्ताक्षः पीतवर्णो महाबलः ॥ १९५ ॥
द्विभुजः साञ्जलिर्वाऽथ किञ्चिदूर्ध्वोरुजङ्घिकः[327] ।
कञ्चुकः पञ्चवर्णस्तु [328]पक्षैर्युक्तस्तु सीसजैः ॥ १९६ ॥
[329]सदंष्ट्रः श्याम[330]नासाग्रः करण्डमकुटोज्ज्वलः[331] ।
नागाभरणयुक् [332]पीतपर्णैः संपूर्णकर्णकः ॥ १९७ ॥
रक्तवस्त्र[333]धरश्चैव सर्पारिर्विष्णुवाहनः ।

[शास्ता]

[334]मोहिनीतनयः शास्ता [335]द्विभुजः श्यामसन्निभः[336] ॥ १९८ ॥
[337]पी-[-ठस्थः कुञ्चिताङ्घ्रिस्त्ववामपादं प्र-] लम्बितम् ।
गजहस्तोपमो वामबाहुर्जानूरुबाह्यतः[338] ॥ १९९ ॥
मण्डलीभूतरूपो वा [339]वक्रदण्डधरोऽथवा ।
स्निग्धनीलाञ्जना[340]कीर्णाः कुण्डलीभूतमूर्धजाः[341] ॥ २०० ॥
गजवाहनकेतुः सन् हाराद्याभरणान्वितः ।
नीलवर्णहयो वाऽथ वृषो वा वाहनध्वजः ॥ २०१ ॥
चतुर्भुज[342]स्त्रियक्षो वा सर्वत्र कुक्कुटध्वजः ।

324. Corr. E, H : स्वरूपाः
325. Corr. E, H : आसीनो वा स्थितो वापि रोहिण्या
326. Corr. E, H : तार्क्ष्योर इति
327. Corr. E, H : ०नः
328. Corr. E, H : पक्षैर्युक्तिस्तु सीसमैः
329. Corr. E, H : संष्ट्रः
330. Corr. E, H : नासाग्रा
331. Corr. E, H : ०लम्
332. Corr. E, H : पीतवर्णै-
333. Corr. E, H : धरञ्च
334. Corr. E, H : मोहिनीत यत (cf. *Kāraṇa* I.13.85).
335. Corr. E, H : चर्तुभुजा (see translation, note 116).
336. Corr. E, H : त्रिभा
337. Corr. E : पीबस्तकुञ्चारस्तावामपादस्थलम्बिता; H : पीनस्तकुञ्जरास्त्रावामेकपादस्थलम्बिता (cf. *Kāraṇa* I.13.85).
338. Corr. E, H : बाह्यधः
339. Corr. E, H : चक्र
340. Corr. E, H : कीर्णा
341. Corr. E, H : ०जा
342. Corr. E, H : त्रयक्षो

194a hands); they have coiled hair, are dressed in various colours, have two arms and reddish eyes; they are yellow and very old; they wear red cloths, have knotted hair and are adorned with various jewels (?)

The seven Rohiṇīs[112]

194b- The seven Rohiṇīs are beautiful; they are the colour of gold, serpents
195a are their adornment and they may be seated or standing.

Garuḍa[113]

195b- Tārkṣya is a [man?] with rounded eyes; he is yellow and very strong.
198a He has two arms and his hands are joined, or rest lightly on his thighs(?).[114] He wears a breast-plate, is of five colours and has red wings. He has fangs; the tip of his nose is dark and his hair is coiled into a glowing crown. Serpents are his adornment; his ears are full of yellow feathers and his clothing is red. He is the enemy of snakes and is the mount of Viṣṇu.

Śāstā[115]

198b- Śāstā, the offspring of Mohinī, has two arms[116] and is dark in colour.
200 He is on a seat with his (left) leg folded and the right hanging. His left arm resembles an elephant's trunk and rests on the seat beyond his left knee and thigh. He (holds a stick, whose extremity) is rounded, or a twisted one.[117] His curling hair is coated with crushed and shining unguent.

201- He has an elephant as emblem and mount; he wears ornaments, in-

112. Several agamic texts mention seven Rohiṇīs amongst Śiva's Attendants (see e.g. *Kāśyapaśilpa* 48.44.45a, *Dīptaśāstra* 26.292-293, *Virāgama* 41.16a, etc.); their chapel is generally located to the south or south-west of Śiva's shrine. The description of their images often follows that of the *Ṛṣi* and they could perhaps be their wives.

113. Cf. *Śilparatna* (II. 25.89 sq.), *Rūpamaṇḍana* (3.46-48), *Viṣṇudharmottara* (III.85.46), *Mānasāra* (chapter 61).

114. Perhaps to be read as *gṛdhorujānujaṅghikaḥ*: 'with the legs, knees and thighs of a vulture' (cf. *Rūpamaṇḍana* 3.47a: *gṛdhorujānucaraṇaḥ*).

115. Cf. M. E. Adiceam, *Contribution à l'étude d'AiyaNār-Śāstā*, Pondichéry 1967. See *Kāraṇa* (I.13.85-91) and *Sārasvatīya* (40.13-41).

116. The manuscripts' reading (*caturbhujaḥ*) does not suit the metre (and the four-armed form is described below v. 202a). We correct on the basis of *Kāraṇa* lc.

117. *Vakradaṇḍa*: see Adiceam oc. pp. 30 and 47 sq., and F.L'Hernault, oc., pp.181 sq.

[343]ज्ञानी योगासनासीनो सदाध्यायी पवित्रकः ॥ २०२ ॥
[344]सोभयांसोपवीतस्तु [345]युवा वीरासनान्वितः[346] ।
[347]उल्लासी गीतभावी [348]स्यात् सुरभावी सुखासनः ॥ २०३ ॥
वामोरूपरिविन्यस्तावामाङ्घ्रिस्तु विराजितः ।
नवशक्तिसमा[349]युक्तः वेष्टिताष्टाष्टयोगिनिः ॥ २०४ ॥
[350]पूर्णा च पुष्कला [351]देव्यौ वामदक्षिणभागतः ।
[352]कृष्णहेमनिभे [353]देव्यौ सौगन्ध्यपुष्पहस्तके ॥ २०५ ॥
सर्वाभरणसंयुक्ते[354] पीतश्वेताम्बरे[355] मते ।
वामे मधु[356]करस्तस्य स्थापनीयो मधुच्छविः ॥ २०६ ॥
द्विभुजो मांसलो फुल्लवक्त्रः सल्लम्बितोदरः ।
शीधुपात्रं च दण्डं च वामेऽवामे प्रयोजयेत् ॥ २०७ ॥
दण्डी च [357]लाङ्गली तस्य द्वारस्थौ शक्तिधारिणौ ।
वर्णान्तराश्रमस्थाने वेश्यावासे च दुर्गमे ॥ २०८ ॥
[358]निगमे खर्वटे खेटे [359]विधातव्यः सुरप्रियः ।
[360]ग्रामादिवास्तुमध्ये तु बाह्ये च द्वारदक्षिणे ॥ २०९ ॥
देवभावी ज्ञानभावी [361]विधातव्यौ हितैषिभिः ।
नगरे पत्तने चैव गीतभावी विधीयते ॥ २१० ॥

[मातृकाः]

मातृणां लक्षणं वक्ष्ये [362][स्थापनं स्थानमेव च] ।
ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा ॥ २११ ॥

343. Corr. E, H : ज्ञान-
344. Corr. E, H : सोभयासो-
345. Corr. E, H : युव
346. Corr. E, H : ०ता
347. H : वल्लास
348. Corr. E, H : स्या सुराभागि सुखायनः
349. H : युक्ता वेष्टिताष्टयोगिनी
350. Corr. E, H : पूर्णश्च
351. Corr. E, H : देव्या
352. Corr. E, H : कृष्णे
353. Corr. E : तेव्यौ; H : देव्यै
354. E, H : युक्तो
355. E, H : ०बरो
356. E, H : करञ्च
357. Corr. E : लाङ्गलीस्त्वस्य वास्त्रेणा; H : लाङ्गलिस्तस्य वास्त्रेण
358. Corr. E, H : निर्गमे
359. Corr. E, H : विधातव्या सुरप्रिया
360. E : ग्रामीवास्तु-
361. Corr. E, H : विधातव्यो
362. Corr. E, H : स्थलये स्थानपञ्चैव

202a cluding necklaces. He may also have a blue-black horse or a bull for mount. When he has four arms and three eyes, that is when his emblem will invariably be the cock.[118]

202b- Knower, perpetual seeker (in texts) or Saint, he sits in the ascetic's
204a posture. He is young and he wears a sacrificial thread on each shoulder and is sitting in *vīrāsana*.[119] Essence of music and games, Essence of gods, sitting comfortably, his right leg resting on his left thigh, He is resplendent.

204b- He is accompanied by nine Śaktis and surrounded by sixty-four
206a Yoginīs. Of his two wives, Pūrṇā is on his left and Puṣkalā on his right, (Pūrṇā) being black and (Puṣkalā) the colour of gold. Both hold a *saugandhya* flower and both are adorned with jewels; (Pūrṇā) is clothed in yellow and (Puṣkalā) in white.

206b- His maker-of-*madhu* is to be placed on his left; he is the shade of
208a honey and has two arms;[120] he is fat, his face is open and his plumpness pronounced; in his left hand is a bowl of fermented cane juice alcohol and, in his right, a mace. Daṇḍin and Lāṅgalin are the doorkeepers of his shrine and are armed with spears.

208b- Śāstā, beloved of the gods, is to be installed in the haunts of lower
210 castes, in the house of courtesans and in forts as well as in *nigama*, *kharvaṭa* and *kheṭa*. He is Essence of gods, Essence of knowledge; those who seek what is good must install him in villages and other settlements, whether in the centre or outside the site or to the right of the gates. When he is Essence of music, he may be installed in a town or a port.[121]

The Mothers[122]

211- I now present the characteristics of the Mothers as well as (the rules

118. The cock seems to be the 'red crest emblem' (*raktacūḍadhvaja*) mentioned by the *Kārana* (I.13.88a).

119. *Vīrāsana*: see Adiceam oc. p. 37.

120. *Madhukara*: it is probably the Damanaka mentioned in *Suprabheda* (kriyā. 53.7 sq.).

121. Cf. Adiceam oc. pp.58 sq. For *nigama, kheṭa, kharvaṭa* (etc.) see above chapters 9 and 10.

122. Cf. T.A.G. Rao, oc., vol. I/2 pp. 379 sq., J.N. Banerjea 1956 pp. 503 sq. and M.-Th. de Mallmann 1963 pp.150 sq. Descriptions given in *Mayamata* are very similar to those found in *Kāraṇa* (I.12.87 sq.) and *Kāśyapaśilpa* (46.66 sq.).

वाराही च तथेन्द्राणी काली [363][चाप्य-]न्तगामिनी ।
दक्षिणेतरपार्श्वस्थौ वीरभद्रविनायकौ ॥ २१२ ॥

[वीरभद्रः]

[364]वीरभद्रो वृषारूढः शूलहस्तो गदाधरः ।
वीणा[365]हस्तोऽथवा कार्यो वरदाभयपाणिकः ॥ २१३ ॥
[366]चतुर्भुजस्त्रिनेत्रश्च चन्द्राङ्कितजटाधरः ।
सर्वाभरण[367]संयुक्तः श्वेतवर्णो वृषध्वजः ॥ २१४ ॥
पद्मासनयुतो देवो वटवृक्षसमाश्रितः ।
लोकेशः शङ्करः [368]शम्भुर्मातृणामग्रतः स्थितः ॥ २१५ ॥

[ब्रह्माणी]

चतुर्वक्त्रा[369] विशालाक्षी तप्तकाञ्चनसन्निभा[370] ।
वरदाभयशूलाक्षमालाधरचतुर्भुजा[371]॥ २१६ ॥
रक्तपद्मासनासीना [372]हंसवाहनकेतुका ।
ब्रह्माणी [373]ब्रह्मवत्कार्या [374]व्याघ्रचर्मसमाश्रिता ॥ २१७ ॥

[माहेश्वरी]

[375]त्रिनेत्रां रक्तवर्णां च शूलपाणिं वृषध्वजाम्[376] ।
वरदाभयहस्तां तामक्षमालासमन्विताम् ॥ २१८ ॥
जटा[377]मकुटिनी शम्भोर्भूषणीं तु महेश्वरीम्[378] ।
[379]चन्दनद्रुमसंयुक्तां कारयेद् वृषवाहिनीम् ॥ २१९ ॥

363. E, H : gap.
364. E : वीरभद्रं वृषारूढं
365. E : हस्तौऽथवा कान्ये; H : हस्तोऽथवा कन्ये
366. E : चतुभुजा
367. E : संयुक्तो ; H : संयुक्ते
368. E : शुम्बु-
369. Corr. E, H : वक्त्र
370. Corr. E, H : ०भः
371. Corr. E, H : भुजः
372. E : स्वाहानसकौतुकम् ; H : स्वाहानसकेतुकम्
373. E : ब्रह्मवत्कुर्या; H : ब्रह्मवत्कुर्याद्
374. See translation, note 123
375. Corr. E, H : त्रिनेत्रं रक्तवर्णं
376. Corr. E, H : -पाणी वृषध्वजः
377. Corr. E, H : मकुटनी
378. Corr. E, H : भूषणी तु महेश्वरी
379. Corr. E : चन्दनत्रसंयुक्ता; H : चन्द्रनेत्रसमायुक्ता

212 relating) to their installation and (to the choice) of their position. They are: Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇī and Kālī. Vīabhadra and Vināyaka are to the right and left (respectively) of the Mothers.

Vīrabhadra

213- Vīrabhadra is mounted on a bull and holds the trident (in one of his
214a upper hands) and the mace (in the other); his two (lower hands) hold the *vīṇā* or else make the gestures of absence of fear and bestowing, respectively. He has four arms and three eyes; his coiled hair is adorned with the crescent moon.

214- He is provided with all jewels and is white and he has the bull for
215 emblem. The god, seated on a lotiform seat, rests his back against a banyan. He is the Lord of the world, Śaṅkara, Śambhu, who is at the head of the Mothers.

Brahmāṇī

216- She has four arms and large eyes; she is the colour of pure gold. One
217 of her four arms makes the bestowing gesture, one the gesture of absence of fear and the other two hold the trident and *akṣa* rosary. She is seated on a red lotus and has the goose for mount and emblem. Brahmāṇī is to be in the image of Brahmā; she is dressed in a tiger skin (?).[123]

Māheśvarī

218- (Māheśvarī) has three eyes; she is red, holds the trident and has the
219 bull for emblem; she makes the gestures of bestowing and absence of fear and she holds the *akṣa* rosary. Māheśvarī's hair is coiled into a crown and she is adorned after the fashion of Śambhu. She is represented beside a *candana* tree and mounted on the bull.

123. *Vyāghracarmasamāśritā*: the text certainly is corrupt and the name of the tree specific to Brahmāṇī should be mentioned here (cf. below vv. 219b, 222a, 223b, etc.); according to *Kāśyapaśilpa* (46.73b) it is the 'Brahmā's tree' (*brahmavṛksa*).

[कौमारी]

वासिकाबद्ध[380]मकुटा शक्तिकुक्कुटधारिणी ।
[381]रक्तवर्णा महावीर्या हारकेयूरभूषिता ॥ २२० ॥
वरदाभयहस्ता च [382][कुङ्कुम-] प्रभसन्निभा ।
सर्वाभरणसंयुक्ता मयूरध्वजवाहिनी ॥ २२१ ॥
उदुम्बराश्रितां [383]देवीं कौमारीं कारयेत् सुधीः ।

[वैष्णवी]

शङ्खचक्र[384]धरां देवीं वरदाभयपाणिकाम्[385] ॥ २२२ ॥
[386]सुस्थानां श्याम[387]वर्णां तां पीताम्बरसुलोचनाम् ।
पिप्पलद्रुमसंयुक्तां गरुडध्वजवाहिनीम् ॥ २२३ ॥
वैष्णवीं कारयेद् विद्वान् विष्णुभूषणभूषिताम् ।

[वाराही]

वरदाभयहस्ता वा वाराही कृष्णसन्निभा ॥ २२४ ॥
हलं मुसलकं धृत्वा चर्मवासः समन्विता ।
[388]शङ्खवर्णा च वरदाभयदण्डकरान्विता ॥ २२५ ॥
सदंष्ट्रां तु [389]महाकाण्डां किरीटमकुटोज्ज्वलाम् ।
कृष्णाम्बरधरां देवीं सर्वाभरणभूषिताम् ॥ २२६ ॥
करञ्जद्रुमसंयुक्तां महिषध्वजवाहनीम् ।

[इन्द्राणी]

किरीटमकुटां देवीं सर्वाभरणभूषिताम् ॥ २२७ ॥
वरदाभय[390]पाशाब्जपाणिकामिन्दुसन्निभाम् ।
[391]कल्पकद्रुमसंयुक्तामिन्द्राणीं कारयेद् बुधः ॥ २२८ ॥

380. E, H : मकुट
381. E, H : gap.
382. Perhaps to be read रक्तवस्त्रा
383. E, H : देवी कौमरी
384. E, H : धरं देवं
385. E, H : ०कम्
386. E : संस्थानं
387. H : वर्णानां
388. See translation, note 127
389. E : महाकिरिट
390. See translation, note 128
391. H : कल्पद्रुम-

Kaumārī

220-222a (Kaumārī) has her hair tied in a cloth (?),[124] she holds the spear and the cock; she is red, she is powerful and is adorned with necklaces and armlets. She makes the gesture of bestowing and that of absence of fear and is the colour of *kuṅkuma*. She is provided with all jewellery and has the peacock for emblem and for mount. The well advised man represents Kaumārī with her back to an *udumbara*.

Vaiṣṇavī

222b-224a The goddess holds the conch and the discus and makes the gesture of bestowing and that of absence of fear. She stands straight[125] and her colour is black, her garments are yellow and she has beautiful eyes. Her tree is the peepul; Garuḍa is her emblem and her mount. The sage represents Vaiṣṇavī adorned with Viṣṇu's ornaments.

Vārāhī[126]

224b-227a Vārāhī makes the gestures of bestowing and absence of fear; she holds the mace and the plough; she is dressed in leather (or else) she is (white) as a conch (?);[127] she makes the gestures of bestowing and absence of fear and holds a mace. She has fangs, a big body and her crown sparkles. This goddess, who is dressed in black, is provided with all ornaments and has the *karañja* for her tree and the buffalo as mount and emblem.

Indrāṇī

227b-228 The goddess wears a tiara and is adorned with all jewels; she makes the gestures of bestowing and absence of fear and holds the noose and the lotus;[128] her colour is that of the moon. Indrāṇī is to be represented by the sages with *kalpadruma* for her tree.

124. *Vāsikābaddhamakuṭā* (cf. T.A.G. Rao, oc., vol. I/2, p. 387): we consider *vāsikā* as being a derivative of *vāsa* ('cloth'); it is possible to read as *vāsikā baddhamakuṭā* ('she is perfumed and has her hair tied').

125. *Susthānā*: perhaps to be read *sūstanā* ('with beautiful breasts') as is found in *Kāśyapaśilpa* (46.78b).

126. N. Vasu's text (oc. p. lxxi, see above note 78):

वराहवक्त्रं वाराही प्रलयाम्बुद सन्निभाम्।
शंखहस्ता च वरदा भयदण्डकरान्विता ॥
सदंष्ट्रां तु महावीर्यां करण्डमुकुटोज्ज्वलाम्।
कृष्णाम्बरधरां देवीं सर्वाभरणभूषिताम् ॥
करञ्जद्रुमसंयुक्तां महिषध्वजवाहिनीम्।

127. *Śaṅkhavarṇā* is perhaps to be read as *śaṅkhahastā* (see note 126), for one of the attributes is missing.

128. It is the *vajra* instead of the noose normally.

[चामुण्डी]

कपालिनीं शूलधरां वरदाभयपाणिकाम् ।
अष्टहस्तं प्रकुर्वीत शूलकापालसंस्थितम्[392] ॥ २२९ ॥
वामे दण्डधनुः खड्गं खेटकं पाशबाणकम् ।
एते त्वष्टभुजाः प्रोक्ता दशहस्तं प्रकीर्तितम् ॥ २३० ॥
डमरुं शूलकं प्रोक्तं सर्वमुक्तं प्रकीर्तितम् ।
रक्ताक्षि[393]कुटिकासीना स्तनबन्धफणान्विता[394] ॥ २३१ ॥
शिरोमालोपवीता च शवारूढा कृशोदरी ।
निर्मांसव्यावृतमुखी दीर्घजिह्वा त्रिलोचना ॥ २३२ ॥
व्याघ्रचर्माम्बरधरा ज्वालाकेशफणीष्टदा[395] ।
काली कृशाङ्गी कृष्णा च वटवृक्षसमाश्रिता ॥ २३३ ॥
दंष्ट्राकरालवदना चामुण्डी [396]गृध्रकेतुका ।

[विनायकः]

विनायकस्य रूपं तु पूर्ववत् कारयेद् बुधः ॥ २३४ ॥

[मातॄणां स्थापनम्]

ग्रामाणामुत्तराशायामैशान्यामतिदूरतः ।
[397]व्याहृत्य शूलया वासा (?) शूलाकारसमन्विताः[398] ॥ २३५ ॥
[399]पूर्वास्यमुत्तरास्यं वा [400]दिग्द्वारं तु समन्विता ।
[401]ब्रह्मस्थान इमाः स्थाप्य दक्षिणादिक्रमेण तु ॥ २३६ ॥
शान्तिपुष्टिजयारोग्यं भोगैश्वर्यायुर्वर्धयेत् ।
वामाद्याः शत्रुमादाय भवेयुस्ता न संशयः ॥ २३७ ॥

392. E : स्थिति
393. H : कटिकासीनं
394. E, H : ०ताम्
395. E : केशां नीष्टदा
396. E : ग्रन्धि; H : ग्रन्थि
397. Corr. E : व्याघ्रीन्त्य; H : व्याघ्रीत्य
398. Corr. E, H : ०ता
399. H : पूर्वास्यां
400. E : दिव्द्वारं
401. H : ब्रह्मस्थाना

Cāmuṇḍī

229-231a Cāmuṇḍī holds the skull and the trident and makes the gestures of bestowing and absence of fear. (Otherwise) she is represented with eight arms; she holds, in addition to the trident and the skull: the mace, the bow, the sword, the shield, the noose and the arrow, on the left (?). Such are (the attributes) (held) in her eight hands. When she has ten arms however, the *ḍamaru* and the trident (?) are to be added to what has already been given.[129]

231b-233a She has red eyes; she is seated aslant (?) and has a cobra in place of a breast band; she wears a garland of heads as sacrificial thread and her mount is a corpse. She has a thin stomach and she is skeletal; her mouth is wide open, her tongue is thick and she has three eyes. She is clothed in a tiger skin and has a hair arrangement of bristling snakes. She grants wishes.

233b-234a Kālī's limbs are emaciated and she is black and has her back to a banyan. Her face is marked by terrifying fangs; Cāmuṇḍī's emblem is a vulture.

Vināyaka

234b The sage is to represent Vināyaka, giving him the appearance already indicated.[130]

Installation of the Mothers[131]

235-236a (The Mothers are to be installed) at a great distance from a village and to the north and north-east, in the form of tridents, after they have been invoked with (the formula) ŚŪLA and incense has been offered them (?);[132] they must face east or north and they are to be near to the main door (of the place).

236b-237 After they have been installed (in the centre of the site), starting from the right, an increase in serenity, prosperity, success, health, pleasure, power and longevity may be observed; should they be installed starting from the left however, this will certainly bring about the insanity of the enemy.[133]

129. The *śūla* has been mentioned already (see above v. 229a).

130. See above vv.122-126.

131. Cf. *Īśānaśiva* (kriyā. chapter 59) and *Ajita* (chapter 48). The *Mayamata* deals with installation of the Mothers in their symbolic forms (*triśūla*) only.

132. *Śūla is PHAṬ*, the *bīja* of the Mothers being *YAṂ*, *RAṂ*, *LAṂ*, *VAṂ*, *ŚAṂ*, *ṢAṂ* and *SAṂ*, respectively (cf. *Ajita* 48.9-10 and text quoted ad loc.), the complete *mantra* are *OṂ*, *YAṂ*, *BRAHMĀṆYAI PHAṬ*, etc.

133. The 'normal' disposition is with Vīrabhadra to the right, then Brahmāṇī, Māheśvarī, etc. We have not found other textual references to the reverse one, but Mrs. F.L'Hernault has shown us a photo taken in Narasiṃha temple (Magala, Bellary Dist., Karnataka) where it may be seen.

पूर्वोदितविधाने तु ब्रह्माणी मध्यमे स्थिता ।
सर्वकाम्यमितीत्युक्तं प्रतिष्ठा सर्वमोहना[402] ॥ २३८ ॥
चामुण्डीं मध्यमे स्थाप्य प्रतिष्ठायां प्रजाकरी ।
[403]कामासनं तु योगं च शान्तं वीरासनं क्रमात् ॥ २३९ ॥
सुखासने विधौ कुर्यात् सर्वकामफलप्रदम् ।

[पुनः चामुण्डी]

अथाष्टदशदोर्दण्डैर्द्विषट्षोडशबाहुकैः[404] ॥ २४० ॥
चामुण्डीं कारयेद् विद्वान् दारुमृत्सुधयापि वा[405] ।
नृत्तं वा [406]युक्तितः कुर्यादष्टबाहुसमन्विताम् ॥ २४१ ॥
सन्ध्यानृत्तसमीपे वा सन्ध्यानृत्तं यथा भवेत् ।
षट्चतुर्भुजहस्तं वा युक्तं लोकोपशान्तये ॥ २४२ ॥

[परिवाराः]

[407]दौवार्यौ द्वारबाह्यस्थौ भूतौ [408]शूलादिधारिणौ ।
रौद्रौ भूतगणैर्युक्तौ [409]पिशाचै[श्च स]मावृतौ ॥ २४३ ॥
मण्डपे[410]ऽभ्यन्तरे स्थाप्य [411]नन्दरूपे सुयौवने ।
रक्तश्यामनिभे ते द्वे योगिन्यौ तु स्त्रियौ मतौ ॥ २४४ ॥
कपालकास्थिसंयुक्तपाणिके व्यालकान्विते ।
ससीमन्तशिरोजन्म [412]धम्मिल्लमकुटोज्ज्वले ॥ २४५ ॥
सर्वाभरणसंपन्ने[413] चारुवक्त्रे त्रिलोचने[414]
तत्रैव भूतवेताल[415]डाकिन्यादीनि विन्यसेत् ॥ २४६ ॥
यामलं मन्त्रशास्त्रोक्तं नित्योत्सवं तु कारयेत् ।

402. E : मोहिना
403. E : कमा; H : क्रमा
404. Corr. E, H : बाहुकौ
405. E, H : प्रसुधोऽपि वा
406. E, H : युक्तितं
407. E : द्वौ वार्यौ
408. E : शूलद्वि-
409. E, H : पिशचे + मावृतिः
410. E, H : प्यन्तरे
411. E : नन्दि
412. E : धम्मिल्लकूटो-
413. Corr. E, H : पन्नौ
414. Corr. E, H : लोचनौ
415. E, H : कृष्ण्ययादिनी

238- If the rule indicated above is followed, but with Brahmāṇī placed in
239a the centre, this installation which mystifies all people, brings the satisfaction of all desires; when Cāmuṇḍī is in the centre it is the obtaining of children which is sought through the installation.[134]

239b- (For he who seeks) the mastery of self (the Mothers must be) in
240a *kāmāsana*; for serenity, *vīrāsana*, and the *sukhāsana* posture shows that (the installation) brings the satisfaction of all desires.[135]

New description of Cāmuṇḍī[136]

240b- The sage may also represent Cāmuṇḍī with eight or ten arms or with
242 twelve or sixteen, using wood, earth or stucco. He may also make her with eight arms and in conformity (with what has been given for Śiva) dancing; or (he may represent her) beside (Śiva) dancing the twilight dance or as (Śiva) dancing that same dance.[137] When the image has six or four arms it brings perfect serenity to the world.

The Mothers' Attendants

243 The guardians placed outside the door are dwarves armed with trident and other weapons; they are fearsome, and are accompanied by a band of dwarves and surrounded by Piśāca.

244- Inside the pavilion (which is in front of the shrine) two beautiful
246a young women of pleasing appearance are to be installed; one is red, the other dark and it is said that these two women are Yoginī; they each have a skull and bones in their hands and they have *vyāla* for mounts; they have the *dhammilla* hair arrangement, and their hair, which is parted, glitters; they are provided with all jewels, have comely faces and three eyes.

246b- Dwarves are to be installed there too and vampires, Ḍākinī and other

134. According to *Ajita* (48.3b-4a), Vaiṣṇavī is in the centre when Mothers are installed in a Śiva's temple or in a village, while Cāmuṇḍī is to be placed there in other cases.

135. We do not know what is that *kāmāsana* (or *kramāsana*) posture.

136. See above vv. 229 sq. The half-verses 240b and 241a are given separately by N. Vasu in the following text (oc. p. lxx, see above note 78) which seems to imply that this is a description of Mahiṣāsuramardinī (see also below vv. 258-262):

अथाष्टौ दशदोर्दण्डैर्द्विषट्षोडशबाहुकैः ।
चामुण्डीं कारयेद् भक्त्या दारकासुरमर्दिनीम् ॥

137. See above vv. 67b sq.

[लक्ष्मीः]

[416]लक्ष्मीः पद्मासनासीना द्विभुजा काञ्चनप्रभा ॥ २४७ ॥
[417]हेमरत्नोज्ज्वलं नक्रकुण्डलं शङ्ख-[-कुण्डलम्][418] ।
सुयौवना सुरम्याङ्गा कुञ्चितभ्रूसविभ्रमा ॥ २४८ ॥
[419]आमण्डलमुखी [420]कर्णपूरपद्मेक्षणान्विता ।
रक्तोष्ठी [421]पीनगण्डा च कञ्चुकच्छादनस्तनी ॥ २४९ ॥
शिरसो मण्डनं [422]शङ्खचक्रसीमान्तपङ्कजम् ।
पद्मं स्याद् दक्षिणे हस्ते वामे श्रीफलमिष्यते ॥ २५० ॥
सुमध्य[423]विपुलश्रोणिर्शोभनाम्बरवेष्टिता[424] ।
मेखला कटिसूत्रं च सर्वाभरणभूषिता[425] ॥ २५१ ॥
करण्डकाभमौल्यङ्गा[426] चासीना कमलासना ।
चामरव्यग्रहस्ते च तत्पार्श्वे तु स्त्रियावुभे ॥ २५२ ॥
[427]स्नपयन्तौ कुम्भहस्तौ [428]हस्तिनौ च प्रदर्शयेत् ।
अथ [429]गेहार्चनायोग्या चतुर्बाहुसमन्विता ॥ २५३ ॥
वरदाभयहस्तं च सारुणाब्जसमप्रभा ।
सर्वाभरणसंपन्नां[430] तप्तहेमोज्ज्वलप्रभाम्[431] ॥ २५४ ॥
[432]पर्य[-ङ्क-]बन्धमासीनां[433] श्वेतपद्मासनाञ्चिताम्[434] ।

416. E : लाक्ष्मीः
417. H : हेमरक्तो०
418. Corr. E, H : शङ्खमण्डलम्
419. Corr. E, H : अमण्डल
420. E : कर्णपुरवत्रैक्षणान्विता; H : कर्णपुरवत्रे०
421. E, H : पीनचण्डा
422. E, H : शङ्खं
423. E, H : विपुलं
424. H : वेष्टितम्
425. E, H : भूषितम्
426. H : मौल्यञ्च
427. E : स्नपयत्नै
428. E, H : हस्तिना
429. Corr. E, H : देहा-
430. Corr. E, H : पत्रं
431. Corr. E, H : प्रभम्
432. Corr. E, H : पर्यबन्ध-
433. Corr. E, H : -सीनं
434. Corr. E, H : -तम्

247a monsters of the kind. (In the worship of the Mothers) the regular rituals prescribed in the Mantrasāśtra, and in the Yāmala(-tantra), must be performed.[138]

Lakṣmī[139]

247b- Lakṣmī is seated on a lotus; she has two arms; she is golden and
252a shines with gold and jewels; one of her ear-pendants is in *makara* form whilst the other is in the form of a conch. She is a beautiful, accomplished young woman whose limbs are harmonious and who plays with her arched eyebrows. Her figure is rounded; she has *karṇapūra*[140] and her eyes are like lotuses; her lips are red, her cheeks plump and her breast covered with a bodice. Lotus, parting, conch and discus are her head ornaments.[141] It is prescribed that a lotus be placed in her right hand and the *śrīphala* in her left. Her beautiful breasts and large hips are covered with a fine garment; she wears a waist girdle and a hip girdle. Her hair is arranged in a tiara and she is sitting in lotus posture.

252b- Female fan bearers should be represented at her sides, along with two
253a elephants which sprinkle her from vases which they hold with their trunks.[142]

253b- For domestic worship, Lakṣmī is represented with four arms; (her two

138. Cf. *Suprabheda* (*kriyā* 42.10b): *yāmaloktakrameṇa mātṛyāgaṃ samācaret*. The *Yāmala tantra* is a collection of *śākta* texts dealing with the worship of the Goddess.

139. See above vv. 56b-59a. The text given by N. Vasu (oc. p. lxvi, see above note 78) is as follows :

लक्ष्मीः पद्मासनासीना द्विभुजा काञ्चनप्रभा ।
हेमरत्नोज्ज्वलश्चात्र कुण्डलं कर्णमण्डले ॥
सुयौवनमुरोभागं कुञ्चितं पृथु विभ्रमात् ।
सुमण्डलामलमुखी कर्णपूरं च दक्षिणे ॥
पद्मं च दक्षिणे हस्ते वामे श्रीफलमिष्यते ।
चामरव्यालहस्ते च तत्पार्श्वे तु स्त्रिया उभौ ।
स्थापयन्तौ कुम्भहस्तौ हस्तिनौ च प्रदर्शयेत् ।

140. *Karṇapūra*: this ornament consists of a lotus flower placed above the ear.

141. Thus Lakṣmī appears as a counterpart to the *āyudhapuruṣa* (see above vv. 30b-33a).

142. This is the well-known Gajalakṣmī often placed upon door lintel (see above 18.79).

ईदृशीं कारयेल्लक्ष्मीमभीप्सितफलप्रदाम् ॥ २५५ ॥

[यक्षिणी]

[435]यक्षिणी हेमम[ाला] तु लक्षणीया सलक्षणा ।
किं तु नागेन्द्ररहिता सिद्धाप्सरससेविता ॥ २५६ ॥
किन्नरैरुपगायन्ती यक्षगन्धर्वसेविता ।
अन्तर्बहिर्विधीयन्ते ग्रामादिषु च वास्तुषु ॥ २५७ ॥

[कात्यायनी]

कात्यायनी महिषस्य शिरच्छेदे समुद्यता ।
किरीटमकुटा सर्वभूषणा दशबाहुका ॥ २५८ ॥
शक्तिं बाणं च मुसलं शूलं खड्गं च चर्मकम् ।
वराखेटं [436]पूर्णचापाङ्कुशं [437]वामे [क्रमात् तथा] ॥ २५९ ॥
नागपाशं तु सर्वास्त्रैर्युक्तोद्यतकराम्बुजा[438] ।
सुवस्त्रनीलकेशा च नीलोत्पलदलेक्षणा[439] ॥ २६० ॥
त्रिनेत्रा वा सुरम्याङ्गा पीनोन्नतपयोधरा ।
सुमध्या श्यामवर्णा च भुजङ्गस्तनबन्धना ॥ २६१ ॥
सिंहारूढा सिंहकेतुः सिंहयागाम्बरान्विता ।
[440][कात्यायनी] दशभुजा महिषस्य शिरःस्थिता ॥ २६२ ॥

[दुर्गा]

चतुर्भुजयुता देवी पङ्कजासनसंस्थिता ।
वरदाभयहस्ता च शङ्खचक्रधरा स्मृता[441] ॥ २६३ ॥
[442]खेटकशक्तिहीनाष्टबाहुका शुकधारिणी ।
सा दुर्गा दुर्गदेशे तु ग्रामादिषु विशेषतः ॥ २६४ ॥

435. Corr. E, H : यक्षिणीं हेममेवं तु लक्षणीयां सलक्षणाम्
436. E, H : पूर्णचापं कुशं
437. E : वा मेषकं तथा; H : वामेषुकं तथा
438. E, H : जाः
439. E, H : लेक्षणम्
440. E, H : Gap.
441. H : मृता
442. E, H : कटकं भक्ति

255 anterior hands) make the gestures of bestowing and absence of fear and she is illustrious with the brilliance of the red lotuses (which she holds in her posterior hands). She is provided with all ornamentation and is brilliant or pure gold in shade; she is seated in *paryaṅkabandha* posture on a lotus.[143] Lakṣmī who fulfils all desires is represented thus.

Yakṣinī[144]

256-257 Yakṣinī [Hemamālā] is shown with the characteristics (of Lakṣmī) but has no elephant. Siddha and Apsaras worship her; she sings with the Kinnara and is venerated by Yakṣa and Gandharva. She should be installed, it is said, inside and outside villages and other such places.

Kātyāyanī[145]

258-260a Kātyāyanī stands, in the act of chopping off the buffalo's head; she wears a tiara; she is covered with ornaments and has ten arms. (In her right hands) she holds: the spear, arrow, mace, trident and sword and, in the left, a (buffalo) skin, shield, bow, elephant hook and the noose in the form of a snake. All her lotus hands bear these weapons.

260b-262 She has a fine garment and blue-black hair; her eyes are like the leaves of a blue-black lotus; she may also have three eyes. Her limbs are harmonious, her breasts swelling and upstanding and her chest is beautiful. She is dark and is clasped by serpents in lieu of a breast band. She is mounted on a lion and has the lion for emblem and she is dressed in a lion skin. Kātyāyanī has ten arms and stands on a buffalo's head.

Durgā

263-264 The goddess has four arms and stands on a lotiform pedestal. It is said that her (anterior) hands make the gestures of bestowing and absence of fear and that (her posterior hands) hold, one the conch and the other the discus. When she has eight arms her shield and spear are omitted (from the list previously given) and she then holds a parrot. This is Durgā (who may be installed) in a fortified place or in a settlement such as a village.

143. *Paryaṅkabandhāsīna*: that posture probably is same as the *paryankāsana* ('upper part of the body stretched stiffly erect and the two legs mutually crossed and so folded that each foot is resting on the other thigh', V. Gopala Iyengar, *Sakalādbikāra*, T.S.M.S. n°141, append. B, p. 11).

144. Yakṣiṇī seems to be a variation of Lakṣmī; however the name is not very appropriate. Hemamālā (emendation suggested by Pandit N.R. Bhatt) is the name of Yama's wife, who may be called Yakṣiṇī.

145. Cf. *Mayadīpikā*(?) quoted in T.A.G. Rao, oc., vol. I/2 append. pp. 110-111.

[सरस्वती]

[443]शुक्लवर्णा जटामौलिश्चतुर्हस्ता सरस्वती ।
श्वेतपद्मासनासीना [444]रत्नकुण्डलमण्डिता ॥ २६५ ॥
यज्ञोपवीतिनी चारुमुक्ताहारा सुलोचना ।
व्याख्यानमक्षसूत्रं च [445]बिभ्रती दक्षिणे करे ॥ २६६ ॥
[446]पुस्तकं कुण्डिकां चापि त्रिनेत्रा चारुरूपिणी ।
ऋज्वागतमुखी सर्वमुनिभिः सेविता वरा ॥ २६७ ॥
वस्तुमध्ये चतुर्दिक्षु स्थापनीया हितैषिभिः ।

[ज्येष्ठा]

लम्बोष्ठी तुङ्गनासी च [447]लम्बमानस्तनोदरी[448] ॥ २६८ ॥
ज्येष्ठा [449]ज्येष्ठा महालक्ष्म्या लोहितोत्पलपाणिका ।
पीठासना [450]कलेर्देवी पीठलम्बितपादुका ॥ २६९ ॥
रक्तवर्णाम्बरा श्यामवर्णामृतसमुद्भवा ।
सर्वाभरणसंपन्ना वासिकाबन्धशेखरी ॥ २७० ॥
काकध्वजसमायुक्ता [451]सारालतिलकान्विता ।
[452]वृषाननः सुखासीनो [453]दण्डपाणिर्महाभुजः ॥ २७१ ॥
श्वेतवर्णसुत[454]स्तस्याः स धार्यो दक्षिणोत्तरे ।
[455]सुस्तनी यौवनाङ्गा च सुवस्त्रा चारुलोचना ॥ २७२ ॥
कृष्णवर्णा [456]सुता तस्याः सर्वाभरणभूषिता ।
द्वारे द्वारे यौवना वा [457]स्थाने स्थाने च भित्तिभिः ॥ २७३ ॥

443. H : शुक्लवर्ण-
444. H : रक्त-
445. E : दक्षिणेऽदक्षिणे
446. E, H : पुस्तककुलिका वापि
447. Corr. E, H : लम्बनानि
448. H : -दरि
449. E, H : न्येष्ठा
450. E, H : कलेदेवी
451. E : सराल-; H : रसाल-
452. E, H : वृषासनं
453. E, H : दण्डपाणिं
454. E : ०स्तस्य दाव्यो; H : ०स्तस्य धक्यो
455. E : सुप्तनी
456. E, H : सुतस्तस्य
457. E : स्तने च

Sarasvatī

265-266a Sarasvatī whose hair is braided in a tiara has four arms; she is seated on a white lotus and wears ear-pendants of precious stones as well as a sacrificial thread and beautiful pearl necklaces; she has lovely eyes.

266b-268a With her (anterior) right hand she makes the gesture of teaching (and her posterior hand) holds an *akṣa* rosary; in her left hands are a hook and a *kuṇḍikā* pitcher. She has three eyes and her appearance is pleasing; her face is upright. She is worshipped by sages and is perfect. People in quest of the good should install her in the centre of the site (of a settlement), or at one of the four cardinal points.

Jyeṣṭhā

268b-271a Jyeṣṭhā has pendulous lips, prominent nose and fallen breasts and stomach. She is the elder sister of Mahālakṣmī and holds red lotuses in her hands. The spouse of Kali is seated on a throne, legs hanging. She is dressed in red and is dark in colour. She is born in the same instant as ambrosia.[146] She is adorned with all ornaments and her hair is held in place by a band of cloth;[147] she has a crow for her emblem and she wears the convex mark upon her forehead.

271b-273 Her son has a bull's face and is seated comfortably, a mace in his hand. He had large arms and is white; he should be installed to the south (of Jyeṣṭhā) whilst her daughter is to the north; she has beautiful breasts, fine clothes and a pleasing appearance; she is black and wears all ornaments. In every (Jyeṣṭhā?) temple, at each door, there must be a young girl or . . . ?[148]

146. Jyeṣṭhā was born at the time of the churning of the Ocean.

147. *Vāsikābandhaśekharī*: see above note 124.

148. *Bhittibhiḥ* may be a mistake for '*śilpibhiḥ*', but *vā* seems difficult to understand.

[भूमिः]

सस्याङ्कुरनिभा [458]भूमी राजीवविपुलेक्षणा ।
तिलकालकसंयुक्ता सर्वाभरणभूषिता ॥ २७४ ॥
पुष्पहस्ता [459]सुरूपा च करण्डमकुटोज्ज्वला ।
पीताम्बरधरा धात्री भूतानां पीठकासनम् ॥ २७५ ॥

[पार्वती]

प्रसन्नवदना सौम्यदृष्टिः सुन्दररूपिणी ।
सर्वाभरणसंपन्ना श्यामवर्णा द्विबाहुका ॥ २७६ ॥
दुकूलवसना पुष्पहस्ता सातिमनोहरा ।
चतुर्दिक्षु च मध्ये तु भल्लाटांशे तु पार्वती ॥ २७७ ॥
स्थापनीया सुसंपन्ना परिवारसमन्विता ।
सिद्धविद्याधरस्त्रीभिः सेविताभीप्सितार्थदा[460] ॥ २७८ ॥

[सप्तमाता]

सप्तमाता बहिर्ग्रामान्नगराणां विधीयताम् ।
[461]स्थूलदेहा महाकुक्षिः पार्श्वद्वयवधूद्वया ॥ २७९ ॥
श्यामवर्णा विशालाक्षी रक्तवस्त्रा द्विबाहुका ।
भूतप्रेतपिशाचादिसेविता या विशेषतः ॥ २८० ॥

[बुद्धः]

पर्यङ्कबन्धमासीनं बोधमङ्गोर्ध्वपाणिकम् ।
[462]रक्तवस्त्रं द्विदोर्दण्डं रक्तवस्त्रोत्तरीयकम् ॥ २८१ ॥
पिङ्गवर्णाम्बरधरं [463]त्यक्ताभरणमूर्ध्वजम् ।
सिंहासनोपरिष्टन्तु इन्द्राद्यैस्तु निषेवितम् ॥ २८२ ॥
यक्षैर्विद्याधरैः सिद्धैर्गन्धर्वाद्यैस्तथैव च ।

458. E, H : भूमिरानीयाद्विपुलेक्षणा
459. E : स्वरूपश्च; H : सरूपा च
460. H : प्सिता तदा
461. H : स्थल
462. E, H : रक्तवस्त्री
463. E, H : त्यक्त्वाहरणमूर्ध्वगम्

Bhūmi

274- Bhūmi is dark like an ear of wheat and her eyes are big like lotuses;
275 she has big eyes, wears the mark on her forehead and her hair is curly. She is adorned with all jewels and had a flower in her hand and she is beautiful; her tiara shines. She, who supports all beings, is dressed in yellow and is seated on a throne.

Pārvatī

276- (Pārvatī) has a comely face, a sweet look she is marvellously beautiful;
277a she is provided with all jewels, is dark in colour and has two arms. She is dressed in linen, has a lotus in her hand and is extremely pleasant.

277b- This accomplished woman who is Pārvatī is to be installed, surrounded
278 by all her attendants, at one of the cardinal points or in the centre (of the settlement) or at the place of Bhallāṭa.[149] Worshipped by Siddha and Vidyādhara, she grants all wishes.

Saptamātā[150]

279- Saptamātā is to be installed on the outside of villages and towns. She
280 has a heavy body and fat stomach and is flanked by two young women. She is black, has big eyes, red clothing and two arms. She is especially worshipped by Bhūta, Preta and Piśāca.

Buddha[151]

281- Buddha is represented sitting with his legs crossed. He has red clothing,

149. Bhallāṭa: see figs. 5 and 6. (square to the north of the diagram).

150. Saptamātā: this name seems to synthesize the Seven Mothers; but the only obvious point of the description is the 'heavy body and fat stomach' which could correspond to Moṭi (a variation of Jyeṣṭhā, cf. *Ajita* 36.323-324).

151. For the shrines of Buddha and Jina see above 9.70 and 12.59-63. Cf. *Mānasāra* (chapter 56).

कारयेदीदृशं रूपमश्वत्थद्रुमसंयुतम् ॥ २८३ ॥

[जिनः]

[464]नीलाञ्जननिभं जैनमशोकद्रुमसेवितम्[465] ।
स्थानकमासन[466]मुक्तं सिंहपद्मासनान्वितम् ॥ २८४ ॥
पार्श्व[467]बाहुः स्तनान्ते तु [468][दृष्टि]र्देवप्रमाणकम् ।
देवाङ्गुलेन त्रिंशद्वा चामरग्राहिमानकम् ॥ २८५ ॥
शेषं पूर्ववदुद्दिष्टं युक्त्या रूपं निरम्बरम्[469] ।
[470]सुराद्यैरमरैः सेव्यः त्रिच्छत्रेण समन्वितः[471] ॥ २८६ ॥
पार्श्वबाहुलतारत्नं तत्तद्वर्णं द्विबाहुकः[472] ।
[473]यक्षेन्द्र[-कापराजितौ पार्श्वे कट्यन्त]शीर्षकौ ॥ २८७ ॥
कर्तव्यौ [474]पूर्वमुक्तौ च शास्त्रज्ञैः शिल्पपारगैः ।

[सामान्यविधिः]

अन्यदेवश्च [475]कर्तव्यः स्वस्वचिह्नं प्रदर्शयेत् ॥ २८८ ॥
[476]लेखारूपाः स्वरूपाश्च नागाः सप्तत्रिभोगिकाः[477] ।

464. H : निलाञ्जननिभा
465. E : अशोकसेवितम्
466. E, H : युक्तं
467. E, H : बाहु-
468. E, H : Gap.
469. Corr. E, H : निरत्तरम्
470. Corr. E, H : सुराद्यामामराः सेव्या
471. E, H : समन्विता
472. E : द्विबहुकौ; H : द्विबहुका
473. E, H : यक्षेन्द्रतोपरिविषैतोसच + र्णश्च शींशकौ
474. E : पूर्वमुक्ता
475. E : कर्तव्ये स्वस्त-; H : कर्तव्यो स्वस्त-
476. E : लेका
477. H : भागिका:

283 two arms, a red mantle and a russet (under)-garment;[152] he has no head ornaments. He is seated on a lion throne and venerated by Indra and the other gods, as well as by Yakṣa, Vidyādhara, Siddha, Gandharva, etc. . . .; he is to be represented thus, with the appearance proper to him and with an *aśvattha* next to him.[153]

The Jina[154]

284- The Jina, who is blue-black like khôl, is installed beneath an *aśoka.*[155]
287a He stands on a lotus throne or on a lion throne. His arms lie along his body, his regard is fixed on the points of his nipples; his proportions are those of a god and the height of the fan bearer is thirty digits (taking as starting point the image) of the god.[156] The rest is as has been given above but his body must be [naked].[157] He must be worshipped by the gods and other deities and must have a triple parasol. His hanging arms, the liana which surrounds him and the jewels(?) are each the appropriate colour (?). He has two arms.

287b- [Next to him],[158] Yakṣendra [and Aparājitā, both of whose heads
288a come up to his belt] are to be represented as has been given above (?) by the knowers of treatises and by those who have crossed the occean of technique.

General rule

288b- When it is any other god who is to be represented, then the charac-

152. This appears to allude to the Buddha's triple dress (*tricivāra*): the *ambara* is the *antaravāsaka*, the *uttarīya* may be the *uttarasaṅgha* or as well the *saṅghatī*, and the *vastra* is the third element.

153. The *aśvattha* is the Bodhi-tree (see above 12.59b); according to the *Mānasāra* (56.2b) it may be replaced by a *kalpavṛkṣa*.

154. See above note 51. Cf. *Mānasāra* (55.36b sq.); *Aparājitapṛcchā* (chapter 221), *Jñānaprakāśadīpārṇava* (II. chapter 22); K. Bruhn, *The Jina-images from Deogarh*, Leiden 1969.

155. The *aśoka* is the tree of Mallinātha, the 19th *Tīrthaṅkara* (see below note 158); it has been mentioned amongst the components of Jina's shrine foundation deposit (above 12.60).

156. This alludes to the *tāla* system of iconometry (see below note 163).

157. *Nirambaram* is an emendation of *nirantaram* (meaningless in that case).

158. Restoration based upon the fact that the image is that of Mallinātha (see above note 155), to whom correspond the *aśoka* tree, the Kubera/Yakṣendra *yakṣa*, and the Aparājitā *yakṣiṇī*. However the liana would perhaps be more suitable for an image of Bāhubalin (cf. K. Bruhn, oc., fig. 138).

[478]राक्षसाश्च पिशाचाश्च [479]रौद्रप्रकृतिरूपिणः ॥ २८९ ॥
[480][प्रेत-]ाश्चैव [481]ततः सर्वे भूतवेतालजातयः ।
यथा [482]योगं विधातव्या सर्वे सर्वेष्टवास्तुके[483] ॥ २९० ॥
एवं संक्षेपतः प्रोक्तं प्रतिमालक्षणं मया ॥ २९१ ॥

[484][बेरमानानि]

यजमानसमोत्सेधं श्रेष्ठमष्टांशहीनकम् ।
मध्यमं तु तदंशोन[485]मधमं बेरमुच्यते ॥ २९२ ॥
स्वरूपं वाऽथ कर्तव्यं विरूपां वा यदृच्छया ।
अथवा बाहुसीमान्तं [486]स्तनान्तं नाभिकान्तकम् ॥ २९३ ॥
श्रेष्ठमध्यकणिष्ठं स्यात् कुब्जवामनकं त्यजेत् ।
धामगर्भगृहस्तम्भद्वारकर्तृवशादिह ॥ २९४ ॥
लम्बोच्चमानं मात्रैस्तु बुद्धिमान् भाजयेत् समम् ।
[487]परिहृत्याङ्गुलच्छेदं [488]वृद्ध्या हान्या विचक्षणः ॥ २९५ ॥
[489]आयव्ययर्क्षवाराष्टयोन्यंशकशुभं नयेत् ।
आयव्ययो मतौ ऋग्भिर्धनर्णौ च यथाक्रमम् ॥ २९६ ॥
बेरायामं गृहीत्वाष्टनवभिस्त्रिगुणैर्हृते[490] ।

478. H : सराक्षसाश्च
479. E, H : रौद्रे
480. E, H : नीवा-
481. E : तते
482. H : योग-
483. H : वासुके
484. See translation, note 161.
485. H : ०मध्यमं
486. E : स्ताना०; H : स्ताना तं
487. E : परिगृह्या०
488. E, H : वृद्धा भार्या
489. E : आयव्यायपाराष्ट-; H : आयव्याथक्षपाराष्ट-
490. E, H : ०स्त्रियाङ्गुणैर्हृते

291 teristic signs peculiar to him are to be shown. Serpents with seven or three coils; Rākṣasa, Piśāca, beings resembling Rudra, [Preta] and all the sorts of dwarves, vampires and others of that ilk are to be designed with the appearance proper to them.[159] All are to be placed according to circumstances and in all the desired places. I have thus described in full the characteristics of images.[160]

Proportions of images[161]

292-294a It is said that the height of an image is equal to that of its founder or to that height, less one or two eighths, according to whether the image is large, medium or small. It may or may not be made in the likeness (of the founder), according to preference. It is said as well that the (statue) is as high as the shoulders, nipples or navel of the founder, according to whether it is large, medium or small, but (this system of calculation) is to be avoided when (the founder) is a hunchback or a dwarf.

294b-296a The height of the vertical reference line[162] once determined, from the height of the temple, of the cella, of the pillars, of the door or of the architect, the sage is to divide it into equal digits.[163] The practised man, avoiding fractions of digits and playing with addition and subtraction, puts these dimensions into harmony with (the formulae) of plus and of minus, of the asterisms, days, eight matrices and fractions.[164]

159. *Pretāścaiva* is a tentative restoration (manuscripts: *nīvāścaiva*).
160. That half verse marks the end of the images description proper. What follows in both our manuscripts is a muddled text where are mixed three different topics: it starts by two and a half verses dealing with *dvārapāla* (vv. 310-312a of our edition), then come thirteen verses about wells (see below Appendix, vv. 1-13), then seven verses on iconometry (here vv. 292-298), then again two verses about wells (Appendix vv. 14-15),then again ten verses on iconometry (here vv. 299-309), two and a half verses about *dvārapāla* (vv. 312b-314), the envoi (here v. 315) and the colophon of the chapter. Verses dealing with wells have been rejected in the Appendix, while *dvārapāla* description has been placed just before the envoi, as it appears, for metrical reasons, that it does not pertain to the original(?) text of *Mavamata*.
161. See e.g. *Raurava* (kriyā. chapter 35), *Ajita* (chapter 36), *Sakalādhikāra* (chapter I and Appendix D pp. 28 sq.). Cf. T.A.G. Rao, *Tālamāna or Iconometry*, Calcutta 1920; B. Dagens, "Māna in the Arts: Architecture and Image-making", in *Kalātattvakośa* (vol. II: Concepts of Space and Time), New Delhi [1992].
162. *Lamboccamāna*: it is the length of the vertical line which plumbs from the top of the head (leaving out the headdress) to the feet.
163. *Mātrā*: it is the *dehalabdhāṅgula* as it is defined in *Ajita* (12.13):
प्रतिमायाः समुत्सेधे तालगण्येन भाजिते ।
यदङ्गुलं भवेत् तत्तु देहलब्धाङ्गुलं भवेत् ॥
(for a different definition see above 5.12).
About the use of that kind of *aṅgula* and the *tāla* system see Dagens 1992 (above note 161).
164. About *āyādi* see above chapter 9 note 11.

द्वादशाष्टाष्टभिर्व्यासधनर्णाख्यं तु योनिकम् ॥ २९७ ॥
आयाधिकं व्ययक्षीणं मानं तत्सम्पदां पदम् ।
योनिष्वष्टासु स्युः[491] + + + + + + + + + + + + ॥ २९८ ॥
[. . . . . .]
सार्धस्तम्भोदयं श्रेष्ठं बेरायाममिति स्मृतम् ।
स्तम्भोच्चं [492]वाऽथ नन्दाष्टभागोनं तद्द्विधा मतम् ॥ २९९ ॥
तथैव बेरमानं तु [493]विविधं समुदीरितम् ।
त्रिपञ्च[494]रत्निभिः पङ्क्तिहस्तैः पञ्चकरैरपि ॥ ३०० ॥
श्रेष्ठमध्यकनिष्ठं च त्रिविधं प्रतिमोदयम् ।
प्रासादहस्तमानाभ्यां क्षुद्रेऽक्षुद्रे गृहे क्रमात् ॥ ३०१ ॥
एकत्रिंशाङ्गुलादुर्ध्वं षडङ्गुलविवर्धनात् ।
सप्ताङ्गुलाधिकं नन्दहस्तान्तप्रतिमोदयम् ॥ ३०२ ॥
पञ्चरत्निविमानाद्या द्वादशान्तं यथाक्रमम् ।
[495]त्रयस्त्रिंशत्समुत्सेधं [496]मानज्ञैः समुदीरितम् ॥ ३०३ ॥

[जङ्गमबेरमानानि]

सप्तषट्पञ्चभागे तु मूलबेरायतेंऽशतः ।
चतुस्त्रिद्व्यंशके वाऽपि भागेनैवायतं मतम् ॥ ३०४ ॥
[497]जङ्गमप्रतिमानां तु विशेषेण मुनीश्वरैः ।
पूजाभागसमं हीनं सार्धं वा मध्यमे भवेत् ॥ ३०५ ॥
द्विगुणं तु तदुत्सेधं जङ्गमे लिङ्गमानतः ।
पूजाभागोदयार्धं वा त्रिभागं तत्समोदयम् ॥ ३०६ ॥
जङ्गमप्रतिमोत्सेधं लिङ्गमानवशाद् द्विधा[498] ।

491. E : ०सु + gap; H : स्युः अशकूपरम्भविधिं (see Appendix).
492. E : ब्राधनन्दाष्टभागोनन्दद्विधा-
493. E, H : द्विद्विशं
494. H : रक्तिभिः
495. E : स्त्रय०
496. E, H : मानाज्ञैवमुदी०
497. H : जङ्गमपति०
498. H : विधा

296b-298 The sages say that the plus and minus correspond respectively to the gain and loss. The height of the image having been multiplied by eight, nine and three, (the products obtained) are divided by, respectively, twelve, eight and eight, which correspond, respectively, to plus, minus and the matrices.[165] If the plus is higher and the minus lower, this is a source of success. Amongst the eight matrices [... *gap* ...].[166]

299 It is said that the best height for an image is equal to one and a half times that of the pillars; or, it is said that (the height of the image) is eight-ninths or seven-eighths that of the pillars which gives two possible dimensions.

300-301 There are other (different ways) of obtaining the height of an image. Depending upon whether the image is large, medium or small, the three possible heights will be fifteen, ten or five cubits. The dimensions calculated from those of the temple are to be used for small buildings, and those calculated in cubits when the buildings are not small.[167]

302-303 Starting from thirty-one digits and going up to nine cubits and seven digits by successive increments of six digits, thirty-three heights are obtained, which are those prescribed by those knowledgeable in measurements for (images of) temples which are five to twelve cubits (wide).

Dimensions of portable images[168]

304-305a According to the greatest sages, the specific heights of portable images are a seventh, a sixth, a fifth, a quarter, a third or half that of the principal image.

305b- The height of a portable image, calculated from the dimensions of

165. The presentation of *āyādi* here is most elliptic; one is to understand that it the rest of reckonings which is to be used: thus (L × 8)/12 corresponds to *āya* ('gain'), (L × 9)/8 to *vyaya* ('loss'), and (L × 3)/8 to *yoni* ('matrice').

166. About the eight matrices and their characteristics see above 33.61-62. We do not know the length of the gap which is obvious but not indicated in manuscripts: verse 298 ends by *atha kūpārambhaḥ* (see above note 161 and below Appendix).

167. 'Small' buildings are less than fifteen cubits high (see 11.10-11).

168. *Jaṅgamabera* in opposition to *mūlabera* (v. 304a), which last is the image installed in a sanctum. These portative images may be *utsavabera* (used for processions during festivals) as well as *pūjābera* intended for domestic worship (see below v. 308b: *gṛhe nṛṇām*).

त्रयोदशाङ्गुलोच्चादि द्विद्व्यङ्गुलविवर्धनात् ॥ ३०७ ॥
एकत्रिंशतिमात्रं तु दशधा [499]जङ्गमोदयम् ।
त्रित्रिपञ्चाङ्गुलाद्यन्तं[500] यत्तद्वेरं गृहे नृणाम् ॥ ३०८ ॥
अर्धार्धाङ्गुल [+ + + + + + + + + + + + +][501] ।
[502]यजमानाङ्गुलं वाऽपि [503]गृह्णीयाद्यत्तदिष्टतः[504] ॥ ३०९ ॥
क्षुद्राणां तु [505]यवैर्वापि विप्रयोज्यमिदं [तु वा][506] ॥ ३०९ १/२ ॥

[[507]द्वारपालाः]

नन्दी [508]कालः पूर्वतो [509]दक्षिणे स्याद्
दण्डी मुण्डी वैजयो भृङ्गिरीटी[510] ।
[511]प्रत्यग्गोपानन्तकावुत्तरस्यां
[512]न्यस्तव्याः स्युर्दक्षिणादिक्रमेण ॥ ३१० ॥
श्याम[513]कुङ्कुमनिभेन्द्रकेन्द्रगो-
पोपमं सितमयूरकन्धरम् ।
पद्मनीलनिभकालसन्निभं
द्वारपालवरवर्णमुच्यते ॥ ३११ ॥
दण्डं टङ्कं च खड्गं निशितशिखियुतं [514]भिण्डिपालं च वेलं
शूलं वज्रं च [515]शक्तिं स्फुरितशिखियुतं [516]बिभ्रतोऽन्योन्यमेवम् ।
[517]हस्तैर्युक्ताश्चतुर्भिस्त्रिभिरपि नयनैर्लोचनाभयाम [-थो वा][518]
संयुक्ताश्चोग्रदंष्ट्रा मकुटतटलसच्छूलनागाङ्किताङ्गाः ॥ ३१२ ॥

499. E, H : लिङ्गमोदयम्
500. E, H : ०द्व्यन्तं
501. Gap, unmarked in manuscripts.
502. H : यजमानोङ्गुलं
503. E : गृह्णीवा०
504. E : ०त्ततेष्टतः; H : ०त्तदेष्टितः
505. E : यवैरपिद्विप्र-; H : यवैरापद्विप्र-
506. E, H : ०ज्यादिदाभस्तैयुक्ता . . . (cf. 313b)
507. See translation note 160.
508. E, H : काले
509. E, H : दांक्षणं
510. H : भिङ्गिरीति
511. E, H : प्रत्यग्गोपानान्तकामु०
512. E : व्यस्तव्यास्याद् ; H : न्यस्तव्यासा +
513. E, H : कुक्कुटनिभेन्द्रतकेन्द्रकोकोपमं
514. E : भिण्डिपां
515. E : शक्ति; H : शक्तिः
516. E, H : बिभ्रतौऽन्यन्तरौ ॥ कूपारंभ- (see Appendix)
517. E, H : भस्तै० (note 506)
518. Unmarked gap.

307a the Liṅga, is equal to the venerated part (of that Liṅga) if the image in question is small, to that height increased by a half if it is medium and to double that height if it is a big image. According to the second method, the calculation of the height of a portable image, from the height of a Liṅga, gives a height half or three quaters of the venerated part, or equal to it, depending on the circumstance.

307b-309a Starting from thirteen digits and going up to thirty-one by successive increments of two digits, is how ten possible heights are obtained for a portable image. If this image is intended for a private house however, (its height) goes from three to fifteeen digits (by successive increments) of half a digit. [. . .*gap* . . .].[169]

309b-309c If so desired, the digit of the founder may also be used (as unit) whilst, in the case of small images, a grain of barley will be employed as unit.[170]

Guardians of the doors[171]

310 Nandin and Kāla are in the east, Daṇḍin and Muṇḍin in the south, Vaijaya and Bhṛṅgirīṭi in the west, Gopa and Anantaka[172] in the north. The first named is always to be installed to the right of the door.

311 These are the colours appropriate for the guardians of the doors: (Nandin) is dark, (Kāla, red) like *kuṅkuma*, (Daṇḍin) sapphire blue(?),[173] (Muṇḍin red) like cochineal, (Vaijaya) white, (Bhṛṅgirīṭi blue-green) like a peacock's throat, (Gopa) dark like a lotus and (Anantaka) black.

312a They bear the following weapons: (Nandin) a mace, (Kāla) an axe, (Daṇḍin) a sword, with well honed point, (Muṇḍin) a combat mace, (Vaijaya) a spear[174] (Bhṛṅgirīṭi) a trident, (Gopa) a thunderbolt and (Anantaka) a spear with a sharp point.

312b- They have four arms, three or two eyes and terrifying fangs. Their

169. Gap not marked in manuscripts.
170. *Yajamānāṅgula*: its value is fixed like that of the *ācāryāṅgula* (cf. above 5.11b-12). The 'barley grains' (*yava*) is the eighth of an *aṅgula*, whatever is that last.
171. See *Raurava* (*kriyā.*) chapter 32 and texts quoted ad loc.
172. Both manuscripts have *gopānāntakam* (as it is the case in four manuscripts of *Raurava*..)
173. We consider *indraka* as a variation of *indranīla*.
174. *Vela*: sanskritized form of Tam. *vêl*.

[519][यत्] सूच्यं चार्धचन्द्रं [520]ह्यलकमलयुतं हस्तकं बिभ्रतस्ते
[521]देहे देहेऽष्टमांशावधिकपरियुताः शान्तटङ्कावृता वा ।
[522]देवानामेव नित्याभयभयकरवक्त्राः प्रचण्डस्वरूपाः
नानाकृत्योपयुक्ताः शशिधरभवने सालकाः शूलहस्ताः ॥ ३१३ ॥
सर्वेषां नवतालमानमुदितं तत्तालमानक्रमं
दिष्टव्यं[523] हरदिष्टशास्त्रविषये विद्वज्जनैः शिल्पिभिः ।
सर्वे कुञ्चितपादकाश्च भवने दौवारिकाः शालिनः[524]
ते सर्वे हरिणोज्ज्वलाः फणिगणैरुष्या यथेष्टाम्बराः ॥ ३१४ ॥
[525]आकारवर्णवरभूषणवाहनानां
[526]स्थानध्वजायुध[527]निजासनमार्गमेवम् ।
ब्रह्माहरीश्वरकुमारमुखामराणां
प्रोक्तं हि विश्वमखिलागमलोकनानाम्[528] ॥ ३१५ ॥

इति मयमते वस्तुशास्त्रे प्रतिमालक्षणं नाम
षट्त्रिंशोऽध्यायः

॥ इति मयमतं समाप्तम् ॥

519. E, H : सूयच्श्चा॰
520. E, H : हल
521. E, H : देहं
522. E : देवानामेवनाभ्यादभिभयकरवक्त्रा प्रचण्डा; H : देवनामेव-नाभादभिभयकरवक्त्रा-प्रचण्डा॰
523. E : युक्त्याः
524. E, H : द्वौपारिनाशालिनाः
525. E : कार
526. H : स्थानद्वज
527. E, H : नजास्रम
528. E, H : खिलाकमलाकराणाम्

313a bodies are decorated with snakes and they bear a gleaming trident on the side of their headgear. Each has one hand pointed (in a menacing fashion) whilst another is (like) a half-moon and another like a blossoming lotus.[175] Their bodies are provided with flesh as is desirable for a body (?) or they have limbs . . .(?).[176]

313b Their faces constantly provoke fear and absence of fear, even amongst the gods; they are terrifying due to their appearance alone. They have various aspects, their hair is coiled and they have trident in hand, those who are in the temple of He who bears the moon.

314 For all (the guardians of the doors) it is the nine *tāla* system which is prescribed[177] and the learned craftsman must determine the proportions appropriate to this system in accordance with the treatises given by Hara.[178] They all have one leg bent; in temples they are established as the guardians of the doors; they all have a tawny light, are adorned with a multitude of serpents and wear whatsoever garments may be desired.

315 For those who follow the perfect *Āgama*, the descriptions have here been given in comprehensive fashion, of the appearance, colour, remarkable decorations, the mounts and the emplacements, the emblems, attributes, particulars and postures of the immortals, at whose head are Brahmā, Hari, Īśvara and Kumāra.

Thus ends, in the *Mayamata*, treatise on dwelling,
the thirty-sixth chapter : ICONOGRAPHY.

175. The *ardhacandra* gesture is the *añjali* made with one hand only (cf. *Raurava* (*kriyā*) 32.12b-13a and texts ibid. p. 57 note 25). *Alakamala* = *harapallava* gesture (ibid. and *Sakalādhikāra*, Append. A pp. 6-7).

176. We read: *dehe deha-iṣṭa-māṃśa-avadhika-pariyutāḥ*, but *śāntaṭaṅkāvṛtā vā* which follows does not seems to convey any acceptable meaning.

177. See above note 161. According to *Ajita* (36.31 sq.), nine *tāla* mode is used for secondary Attendants (*dikpāla*, *ṛṣi*, *vidyeśvara*, etc.) amongst whose *dvārapāla* can be included.

178. That is to say in the *Āgama* (see below v. 325).

[परिशिष्टम्][1]

अथ कूपारम्भः

[2]नैर्ऋत्यां व्याधिपीडा स्याद् वारुण्यां पशुवर्धनम् ।
[3]वायव्ये शत्रुनाशः स्यात् सौम्ये सर्वसुखप्रदम् ॥ १ ॥
ईशाने पुष्टिलाभः स्याद् ग्रामादौ कूप उच्यते ॥ २ ॥

चन्द्रगुप्तश्चाह—

रुद्रे [4]वारुणदिक्षु [च] क्षेत्रारामेषु शस्यते कूपः[5] ॥ ३ ॥

[वराहमिहिरश्चाह—]

[आग्नेये यदि कोणे ग्रामस्य पुरस्य वा भवेत् कूपः] ।
नित्यं स करोति भयं नाशं च समानुषं प्रायः[6] ॥ ४ ॥
नैर्ऋतिकोणे कूपो [7]धनक्षयं स्त्रीक्षयं च वायव्ये ।
दिक्त्रयमेतत्त्यक्त्वा [8]शेषासु शुभावहः कूपः ॥ ५ ॥

तिथिविधिमाह नृसिंहः—

[9]चित्रादर्शास्तथा रिक्ता वर्ज्याः शेषाः शुभावहाः ।
शकुनादिनिविष्टं च विशेषेण विवर्जयेत् ॥ ६ ॥
शुक्रज्ञजीवचन्द्राणां वाऽथ वर्गोदयाः शुभाः ॥ ७ ॥

1. See chapter 36, translation note 160.
5. H : कृपः
2. E, H : नैऋत्यां
3. E : वायवे
4. E : वरुणे; H : वरुण-
5. H : कृपः
6. E, H : समानुषप्रायम्
7. E : धनक्षयः; H : धनक्षय
8. E, H : शेषास्सरश्शुभा-
9. H : चिद्रा

APPENDIX[1]

Where and when a well is to be established

1-2 It is said that a well, established in the south-west corner of a village or other settlement, will bring torment and sickness; in the west it brings about an increase in cattle and, in the north-west death at the hands of enemies; in the north it brings nothing but happiness and in the north-east it leads to prosperity.

Candragupta says:[2]

3 "In fields and in gardens, it is best if the well is in the north-east or west".

[*Varāhamihira says*]:[3]

4-5 "A well in the south-east corner of a town or a village brings endless fear and certain death to men; in the south-west corner it leads to the loss of riches and in the north-west one, to the loss of the wife. A well brings success when it is established in any direction other than these three."

Rules, according to Nṛsiṃha, for the (choice of) lunar days:[4]

6-7 All lunar days bring success, leaving aside those where the new moon is in the asterism Citrā and those which are 'empty'.[5] Those which birds

1. See above chapter 36 note 160. This is no more than a collection of quotations.
2. Candragupta: we have not been able to identify this author.
3. We have added the initial half-verse for the sake of clarity. The original text of *Bṛhatsaṃhitā* (53.97-98) is :

   आग्नेये यदि कोणे ग्रामस्य पुरस्य च भवेत् कूपः ।
   नित्यं स करोति भयं दाहं च समानुषं प्रायः ॥
   नैर्ऋतिकोणे बालक्षयं च वनिताभयं च वायव्ये ।
   दिक्त्रयमेतत् त्यक्त्वा शेषासु शुभावहाः ॥

4. According to Pandit N.R. Bhatt, Nṛsiṃha could be the *Nṛsiṃhaprasāda*, an important text dealing with domestic worship. The author of that text is Dalapātirāja, an Andhra man from the end of the 15th century or the beginning of the 16th (cf. *Nṛsiṃhaprasāda—śrāddha Sāra*, ed. Vidyādhara Sharma, Varanasi 1934).
5. The 'empty days' are the 4th, 9th and 14th of the half-month (see *Bṛhatsaṃhitā* 49.2-3).

नक्षत्रविधिमाह—

मूलाग्नेय[10]मघाश्लेषा विशाखा भरणी तथा ।
अधोमुखास्त्रिपूर्वाख्याः कूपादिखनने शुभाः ॥ ८ ॥
[11]रोहिण्यार्द्रा श्रविष्ठा च पुष्यवारुणवैष्णवाः ।
ऊर्ध्वाननाः प्रशस्ताः स्युरुत्तरत्रयमेव च ॥ ९ ॥
[12]प्रशस्तानि तुलादीनि वृद्धिकार्यादिषु क्रमात् ।
वाजिभाच्चित्रभान्मूलात् पञ्चर्क्षन्तु विवृद्धिदम् ॥ १० ॥
सेतुकुल्यादिकार्येषु प्रशस्तमिति केचन ।
[13]आप्यानिलाग्निवरुणचतुष्कं चावरोहणम् ॥ ११ ॥
वापीकूपतटाकादिखनने शुभदं भवेत् ॥ १२ ॥

चन्द्रगुप्तः—

हस्तोत्तरा धनिष्ठा [14]पित्र्यं वरुणेन्द्रमैत्ररोहिण्यः ।
हरिमूलसार्पचित्राः [15]तिष्यं खनने प्रशस्ताः स्युः ॥ १३ ॥

10. H : मखा
11. H : रोहिण्यार्दा
12. E, H : प्रशस्तासतुला-
13. E, H : आभ्यानिलाभ्यां
14. E, H : पित्रयं
15. E, H : तिष्याः

and other presages indicate (as being inauspicious) are also to be avoided. All sunrises in the *varga* of Venus, Mercury, Jupiter and the Moon are equally auspicious.[6]

Rule for (the choice of) asterism:[7]

8 It is auspicious to dig a well or works of that kind when in the asterisms which 'face downwards': Mūla, Kṛttikā, Maghā, Āśleṣā, Viśākhā, Bharaṇī and the three 'Anteriors' (i.e. Pūrvāphālgunī, Pūrvāṣādhā and Pūrvabhādrapadā).[8]

9-11a Rohiṇī, Ārdrā, Śraviṣṭhā, Puṣya, Śatabhiṣaj, Śravaṇa and the three 'Ulteriors' (i.e. Uttaraphālgunī, Uttarāsāḍhā and Uttarabhādrapadā) are the asterisms which 'face upwards' and which are recommended, with the (six zodiacal signs) of which the first is Libra, for extension work and for other works. The five asterisms which begin with Aśvinī, (the five) which begin with Citrā and the (five) whose first is Mūla bring increase and some say that they are appropriate for the work involved in dykes, canals and other works.

11b-12 It is auspicious to dig a reservoir, a well, a pond or other works of that type during the descending phase of one of these four asterisms: Pūrvāṣāḍhā, Svāti, Kṛttikā and Śatabhiṣaj.

Candragupta (says):

13 "Hastā, the three 'Ulteriors', Dhaniṣṭhā, Maghā, Śatabhiṣaj, Jyeṣṭhā, Rohiṇī, Śravaṇa, Mūla, Āśleṣā, Citrā and Tiṣya are recommended when digging is involved."

6. *Varga*: they are series at whose head are the named planets (cf. *Jātakapārijāta*, V. Subrahmanya Sastri ed. and trans., 1932-1933, vol. II, pp. 649 sq.).

7. In the following verses *nakṣatras* are designated either by their names or by those of the gods corresponding to them (cf. *Garuḍapurāṇa* 59.2-9). For the sake of clarity we have used *nakṣatras*, proper names systematically.

8. According to *Garuḍapurāṇa* (59.17-18 and 22-24), asterisms 'facing downward' (*adhomukha*) are to preside to any digging or excavation operation, while those 'facing upward' (*ūrdhvamukha*) are suitable for building as well as king's consecration.

अथ कूपारम्भविधिरुच्यते[16] —

पुष्टिं भूतिं पुत्रहानिं [17]पुरन्ध्रीनाशं मृत्युं संपदं शस्त्रबाधाम् ।
[18]किञ्चित्सौख्यं दीक्ष [19]शर्वादि कुयात् कूपो [20]मध्ये गेहमर्त्यक्षयं च ॥ १४ ॥

तथाह देवरातः—

मध्यमे द्रव्यनाशं स्यादैन्द्रे सुखकरं भवेत् ।
आग्नेय्यां पुत्रमरणं याम्ये सर्वविनाशनम् ॥ १५ ॥

[इति परिशिष्टं समाप्तम्]

16. E, H : -विधिं रूप्यं

17. E, H : पुरन्ध्रीनामामृत्युं

18. H : किञ्चित्सै +

19. E, H : सर्वा-

20. E : मध्यगेहे अर्त्थ-; H : मध्यगेहमर्त्थ-

Here is the rule for the undertaking (of the digging) of a well:

14 Starting in the north-east[9] a well in each of the directions, respectively, will bring: prosperity, wealth, loss of a son, death of the wife, death, success, a wound from weapons and a certain amount of happiness; in the middle of the house it brings ruin.

This is what Devarāta says:[10]

15 "(A well) in the centre brings ruin, in the east, happiness, in the south-east, the death of the son and in the south, nothing but destruction".

(End of the Appendix)

9. Śarva is Śiva, that is to say Īśāna Lord of the north-east. A very similar verse is found in the *Muhūrtacintāmaṇi* (chapter 12, v. 20) of Daivajña Rāmaśarma (ed. Śrīkṛṣṇadāsātmaja Gaṅgāviṣṇu, Bombay 1922):

कूपे वस्तोर्मध्यदेशेऽर्थनाश
ऐशान्यादौ पुष्टिरैश्वर्यवृद्धिः ।
सूनोर्नाश(:) स्त्रीविनाशो मृतिश्च
संपत्पीडाशत्रुतः स्याच्च सौख्यम् ॥

10. Devarāta is probably the author of a *smṛti* (see *Catalogus Catalogorum* sn.).

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– Titles are preceded by the abreviation used in the text.
– For series: GOS = Gaekwad's Oriental Series; PIFI = Publications de l'Institut Français d' Indologie (Pondicherry); TSMS = Tanjore Sarasvati Mahal Series; TSS = Trivandrum Sanskrit Series.
– Unless otherwise stated, Sanskrit texts are printed in *nagari script.*
– Abreviation 'T.' (followed by a number) refers to the Transcripts collection kept in the Library of the French Institute at Pondicherry.

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J: Transcript in Nagari script (French Institute, Pondicherry) of a palmleaf manuscript from Tiruvāḍānai. [contains vv. 43b-118 of chapter 36].

INDEX – GLOSSARY

— references to chapters and verses.
— abbreviation 'g.' (for 'god') is applied to all divine, semi-divine and other non-human beings.
— identification of trees and other botanical items are tentative.

aṃśa: 1. part (in calculation of proportion) (*passim*). 2. square (of a diagram) (*passim*). 3. part (one of the *āyādi* series) 32.24; 33.59; 36.296.
akala: = *niṣkala* 34.72.
akṣa: 1. two 13.12. 2. axle (ref. vehicle) 31.34, 36-38, 48, 55. 3. urethra (ref. Liṅga) 35.27. 4. myrobolan (beleric-; wood not to be used in buildings for mortals, sap used for preparing coating, *Terminalia belerica*, Roxb.) 15.111; 18.93, 99, 117.
akṣamālā: rosary of *akṣa* beads (attribute) 12.51-52, 58, 61-62, 69; 36.4, 98, 125, 141, 216, 218. See *akṣasūtra*.
akṣasūtra: = *akṣamālā* 12.49, 53, 68-69; 36.84, 266.
akṣāntara: spindle, end of the axle (ref. vehicle) 31.42.
akṣi: two 6.27; 14.37; 23.24.
akṣottara: crossbeam holding chariot axle 31.29, 34, 38-39, 48, 55.
akhiladevatā: g. (= Viśvadevatā) 28.16, 36.
aga: inaccessible (ref. vaulted parts of a building) 20.33.
Agajā: g. (Pārvatī) 29.153.
agama: type of royal city (= *āhuta*) 29.165.
agaru: eagle-wood tree (used for temples only, *Aquilaria agallocha*, Roxb.) 12.31; 15.113; 18.192.
Agastya: g. 23.51. See Kumbhayoni.
Agni: 1. g. 36.139. 2. g. (a vāstudevatā) 7.25, 35; 10.82-83; 17.47; 23.43, 84; 26.215; 28.13; 29.113. 3. fire (attribute) 12.48; 36.73. 4. three 14.29, 37; 23.24; 36.36. See Anala, Jvalana, Pāvaka, Prajvalana, Vahni, Śikhin, Śyena.
agra: head (ref. stone or timber) 17.9, 16-17; 33.18.
agrapaṭṭa: =*snehavāri* 34.36.
agrabandhana: an element of hitching post (in stable) 29.187.
agrahāra: type of village 4.19; 28.36; 30.121. See *maṅgala*.
Aghora: g. 36.114.

aṅkaṇa: = *aṅgaṇa* (1) 17.24; 25.42, 57.
aṅkurārpaṇa: ceremony of the growing of seeds 18.166.
aṅkuśa: elephant goad (attribute) 12.54; 36.37, 124, 259.
aṅga: architectural element, moulding 13.7, 21, 22; 14.38, 44; 19.30; 26.42, 93, 100, (etc.).
aṅgaka: 1. street 9.50. 2. one 13.9.
aṅgaṇa: 1. inner court (whether or not covered by lantern) 25.40, 65, 68, 73 . . . 197; 26.54, 56, 60 . . . 195; 27.111; 28.17; 29.64, 103-105, 132, 147, 196; 30.103, 112; see *aṅkaṇa*. **2.** courtyard 29.12, 25, 30-31, 103, 110, 119, 121-123, 133, 136, 143-146, 152, 155-156. 3. training ground (for horse or elephant) 29.125.
aṅgaṇaka: place (in a town) 10.71.
aṅgada: = *keyūra* 36.3.
aṅgula: 1. digit (absolute linear measure unit) (*passim*, see 5.2, 4, 12). 2. digit (ref. iconometry) 23.110-126. See *mātra*.
aṅghri: 1. pillar, pilaster 12.12, 89, 113-114; 15.2, 42; 17.45; 19.49; 20.37; 21.10, 85; 22.54; 25.13, 17, 28, 71 . . . 134, 146, 177, 192, 208-236; 26.158, 204; 27.38-39, 78-80, 134; 29.204; 30.100; 35.50. **2.** level of pillars 20.5, 11; 21.8; 22.8, 56, 58. **3.** newel (ref. stairway) 21.89. **4.** upright (ref. window) 16.56 **5.** upright (ref. partition wall) 16.64.
Acyuta: g. (= Viṣṇu) 19.40; 23.40.
Aja: 1. g. (= Brahmā) 11.27. 2. g. (a vāstudevatā, = Brahmā) 9.76, 127; 10.53; 26.1, 57; 28.11.
ajakarṇin: a tree (used for pillars, *Terminalia alata*, Roth.?) 15.64.
ajaghanya: g. (an Āditya) 36.191.
ajabhāga: = *brahmabhāga* 33.78, 84, 86.
ajasūtra: line of the urethra of the liṅga 33.106, 132.
ajākṣa: three 6.27.
aṭṭāla: fortified tower 10.45.
adarbha: ? (ref. roofing of stable?) 29.184.
Aditi: g. (a vāstudevatā) 7.26, 37; 9.73, 112; 27.40; 29.53, 63; 30.51. See Devamātṛ.
adbhuta: category of building (according to height/width ratio) 11.9; 19.3; 26.6.
adharmā: g. 36.148.
adhika: = *iṣikā* 31.15, 19; 32.3, 4, 6, 7.
adhiṣṭhāna: base, level of base 1.5; 12.3; 13.1, 3-5, 22; 14.10, 12, 16, 40, 45, 46; 15.4; 19.49; 20.6, 15, 17, 26, 29; 21.10, 16, 28, 38, 45, 65; 22.16, 14, 30, 33, 37; 23.25, 30-31, 64, 67, 81; 24.27-28, 30, 36; 25.1, 20, 22, 25, 29, 85, 174,

annaśālā: = annālaya 27.130.
annasūtra: layout line for *annālaya* 27.18. See *trisūtra*.
annāgāra: = *annālaya* 27.36-37, 92.
annālaya: principal main building in *catūśśāla* meant for *kṣatriya*. 27.19. See *annagṛha*, *annaśālā*, *annāgāra*, *mahānasa*.
apakveṣṭakā: unbaked brick 27.33.
apacchāyā: noon shadow of the gnomon (see 6.11).
Aparājitā: g. 36.287(?)
Apasmāra: g. 36.69, 100.
apāmarga: a medicinal plant (*Achyrantes aspera*, L.) 12.30.
abja: **1.** lotus (attribute) 36.228. **2.** doucine (moulding, see *padma*) 13.13, 16; 14.23, 25, 27, 29, 33-34, 37; 15.23; 21.81; 23.24; 31.10; 34.21, 25, 29.
abjakapota: cornice with lotus profile 32.13.
abjakṣepaṇa: lotiform band (on door frame) 19.23; 21.30, 75.
abdhi: four 6.27; 25.44.
abhaya: **1.** absence of fear (a 'part' in the *āyādi* system) 33.59. **2.** chebulic myrobolan (wood for temples only, sap for coatings and mortars, *Terminalia chebula* Retz.) 15.111, 117; 18.93, 99.
abhaya(-hasta): absence of fear (a gesture) chapter 36. *passim*.
abhinna: with joint main buildings (ref. house) 27.11-12; 29.183. See *piṇḍa*.
abhiṣekamaṇḍapa: coronation pavilion 25.4, 75; 29.25, 100, 110, 200.
Amara: g. (group of divinities) 19.46.
amṛta(-yoga): an astrological conjunction 26.210.
ambuja: 1. lotus (attribute) 12.54; 36.10, 28, 58, 79, . . .). 2. doucine (moulding, see *padma*) 13.7, 8, 15, 18; 14.41; 18.86. 3. lotiform base of the finial (*stūpi*) 18.146, 158.
ambujapīṭha: = *padmapīṭha* 36.10.
amburuha: lotus (attribute) 12.49.
ara: spoke (ref. wheel) 31.41.
aratni: regular cubit (= *hasta*) (*passim*, see 5.8).
arimeda: a tree (used for temples only, *Acacia farnesiana* Willd.) 15.111.
ariṣṭāgara: women apartment 27.115.
Aruṇa: g. 36.127, 133.
Arka (= Sūrya): 1. g. (a vāstudevatā) 9.123; 12.79; 17.47. 2. twelve (*passim*
argala: **1.** bolt 10.41; 12.87; 30.26, 36. **2.** bolt catch 30.32. **3.** small street, alley, cul-de-sac 9.39; 10.66, 68-69.
arcanapīṭha: stand for worship 32.23.
arcā: image, manifest representation of a god 34.74; 35.40, 59.

arjuna: a tree (used for pillars, vehicles, furniture, *Terminalia arjuna*, W. & A.) 15.64; 29.172; 31.27.
ardhakūṭa: half-aedicula shaped (ref. forepart) (?) 26.156. See *ardhasabhā*.
ardhakoṭi: a piece of timber work 24.90, 96, 99, 100.
ardhakoṣṭha: elongated aedicula set in the roof 20.16, 20.
ardhagomūtra(-sopāna): dog-leg stairway 21.88.
ardhacandra(-pīṭha): semi-circular pedestal 34.11, 13, 15, 39; 36.59, 139, 188.
ardhacandra(-hasta): a gesture 36.313.
Ardhanārīśvara(-mūrti): g. 36.44, 89.
ardhapāṇi: scarf-joint (ref. joinery) 17.29, 33, 38.
ardhasabhā: = *ardhakūṭa* (?) 26.79, 123.
ardhendu: a decorative element of wall coping (semi-circular merlon?) 23.21.
arpita: without an aisle (ref. building) 13.20; 21.64-65; 26.14; 35.8.
Aryaman: g. (an Āditya) 36.190.
alakamala: a gesture (= *harapallava*) 36.313.
alaṅkṛta: type of pavilion 25.7, 77.
alindra: **1.** aisle 21.53, 65; 22.13, 25, 67, 69, 70; 24.63, 69, 71, 75, 96, 125, 132; 30.85-87, 111, 117. **2.** gallery, portico, verandah 25.92, 100-107, 128-137, 156, 161, 165, 173, 193; 26.2, 14, 30-36, 48-56, 119, 121, 150, 157, 160, 163, 174, 181, 183, 194; 27.81-83.
avakāśa: entrance, porch 19.7; 26.54; 34.73.
Avanī: **1.** g. (a vāstudevatā = Bhūmi) 36.9. **2.** storey (= *tala*) 22.79.
avaya: architectural element (espec. moulding) (*passim*).
avalagna: = *valagna* 31.23.
avalamba: overhang 16.13, 14, 21; 18.81.
aśoka: aśoka-tree (used for making the finial axis, *Saraca indica*, L.) 18.164; 36.284.
aśmari: a tree (perhaps = *aśmarighna*, *Crataeva roxburgii*) 15.96.
aśvattha: peepal-tree (*Ficus religiosa*, L.) 2.12; 12.59; 15.108; 18.164; 29.214; 36.283.
aśvapāda: starting step (of stairway) 21.89-90.
aśvamāra: a shrub (wood used for temples only, *Nerium odorum*, Soland.) 15.112.
aśvaśālā: stable 29.33, 68. See *turagaśālā*, *vājiśālā*, *hayasadana*.
Aśvin: 1. g. 10.50; 23.104; 36.167. 2. two (*passim*).
aṣṭabandha: mortar made up of eight ingredients (used for fixing Liṅga or images) 34.66.
aṣṭamaṅgala: eight auspicious items :(see lists given 12.34-35; 21.78-79; 29.225).
aṣṭāśra: type of pillar 15.16.

aṣṭhīla: pebble (used as a mallet) 6.18; 33.29, 30.
asakala: = *niṣkala* 35.54.
asañcita: category of building (built with brick or wood and partly hollow) 20.32-33.
asana: a tree (used for pillars, *Terminalia tomentosa*, Bedd.) 15.66.
asi: sword (attribute) 36.39, 41, 180, 245. See *khaḍga*, *nandaka*.
asīmaka: without limit (ref. *bhinna* type house) 26.195.
Asura: 1. g. (a vāstudevatā) 7.36; 8.9; 23.48; 27.52, 116; 29.35, 61. 2. g. 34.70.
asthi: bone (attribute) 36.245.
ahikuṇḍala: type of ear-pendant (= *nakrakuṇḍala*) 36.104.

Ā

ākarṇalupā: an intermediate rafter (= *anukoṭi*) 18.30.
āgāra: building, edifice (*passim*, see 19.12).
ājusūtra: reference line (= *mānasūtra*) 15.67.
ājyasthāli: pot of clarified butter (attribute) 36.5.
ājyārthabhāga: = *snehavāri* 34.20.
āṇi: peg (ref. joinery) 17.44.
Ātreya: g. 36.170.
Āditya: **1.** g. (the twelve-). See Bhāskara. **2.** g. (a vāstudevatā, = Sūrya) 7.25, 34; 29.43. 3. twelve (*passim*).
ādyaṅga: = *adhiṣṭhāna* 14.40; 25.94, 103, 106, 118, 121, 123, 158, 162, 168, 188.
ādhāra: **1.** supporting piece (ref. joinery) 17.8, 18,21. **2.** socle (= *upapītha*) 25.12. **3.** lower part of a pillar 26.197.
ādheya: supported piece (ref. joinery) 17.8, 18, 21.
ānana: facade or gable 26.38, 57, 61, 105, 157, 170, 195; 29.46, 64.
ānīka: a kind of palanquin(?) 2.7.
Āpa: **1.** g (a Vasu) 36.172. **2.** g (a vāstudevatā) 7.38, 44, 51; 8.14; 27.108, 124; 29.39.54.
Āpavatsa: g. (a vāstudevatā) 7.27, 38,51; 8.14; 9.114; 12.28; 23.46, 86; 27.108, 117; 29.39.54.
ābhāsa: **1.** category of temple (according to arrangement of aediculae) 22.88. **2.** category of pavilion (according to width/length ratio) 25.170. **3.** category of house (according to width/length ratio) 26.43, 69, 72. **4.** mode of cutting a stone to make a Liṅga 33.66. **5.** type of hall (*sabhā*) 25.228.
āmalaka: **1.** emblic myrobolan (used only for temple building, *Emblica officinalis*) 15.111. **2.** type of temple-roof 18.16.

āmra: mango-tree (sap used for making bricks, coatings . . ., *Mangifera indica*) 15.117; 18.99.

āya: gain (in the *āyādi* system) 9.18, 19, 21, 24; 32.24; 33.51; 35.4; 36.296, 298. See also *dhana* and 26.206 sq., 33.58 sq.

āyatana: seat 32.18.

āyādi: cf. 9.18-24, 26.206-211, 33.58-64. See *aṃśa, āya, āyus, uḍu, ṛkṣa, guhya, tithi, dhana, yoni, vāra, vyaya*.

āyus: age (in the *āyādi* system) 9.19; 32.24. See *vayas*.

Āyudhapuruṣa: g. 36.30, 31.

āyudhamaṇḍapa: **1.** pavilion for ritual utensils 23.85. **2.** armoury 27.105.

ārādhanagṛha: private chapel (in a house) 26.216.

ārāma: hermitage 29.64, 67, 106.

Ārkin: g. (a vāstudevatā = Yama) 7.22; 17.47; 23.48; 27.49.

ārtavasūtika: confinement room 29.33.

Ārya: **1.** g. (= Śāstā) 9.69; 12.58; 23.40. **2.** g. (a vāstudevatā) See Marīci 7.27, 40, 44, 50; 8.3; 9.123; 10.88; 23.39, 43, 47, 55, 72; 27.46, 105; 29.30, 39.

Ārṣaliṅga: Liṅga installed by Ṛṣi or fitting for them 33.85-86; 34.22, 56.

ālambana: overhang 18.40, 43.

ālaya: building, edifice (*passim*, see 19.11).

ālāna: shackling post (ref. elephant stable) 29.177.

āliṅga: fillet (moulding) 13.13-14; 14.13-14, 23, 29, 32, 34, 37; 16.26, 28; 32.13.

āvantika: **1.** type of roof 18.10, 13. **2.** type of four-storeyed temple 22.48.

āvaraṇa: enclosure (ref. temple, palace, house) 23.70; 24.14; 26.24; 29.42, 64, 94, 30.57.

āvara: wicket-door 30.19.

āvasatha: lodging, apartment 27.133.

āvāsa: **1.** house, lodging 26.75, 85, 199; 27.40, 48, 52. **2.** main building (ref. house = *śālā*) 27.114. **3.** building, edifice 19.10.

āvāsana: lodging 29.107.

āvṛttamaṇḍapa: surrounding portico, cloister like gallery 23.26; 25.78.

āveśa: recess (ref. architectural elements, as opposed to *nirgama*) 18.3, 4.

āśrama: hermitage 29.128.

āsana: 1. seat 29.193, 198, 210. 2. rectangular throne or pedestal (as opposed to square *pīṭha*) 32.11; 34.12, 74. 3. diagram with 100 squares 7.3, 10; 9.55. 4. line used to draw rafters 18.23, 25, 52, 55.

āsanaphalaka: plank where one seats (ref. throne) 32.16.

āsthānamaṇḍapa: audience pavilion, reception pavilion 25.5, 74; 27.123.

āspada: building, edifice 19.11.

īśākṣa: three 27.101.

Īśvara (= Śiva): g. 36.62, 90, 315.

īśvarakānta (īśakānta): **1.** diagram with 961 squares 7.7, 20; 23.5. **2.** type of two-storeyed temple 20.8. **3.** type of pavilion 25.10, 159.

īṣikā (iṣikā): piece of frame (ref. palanquin or bed) 31.9, 12; 32.2, 3. See *adhika*, *edhita*.

U

Ukṣa: g. (= Vṛṣa) 23.32, 56, 91.

ugrapīṭha: diagram with 36 squares 7.2, 9; 23.42.

uḍu: asterism (one of the *āyādi* series = *nakṣatra*) 32.24.

uttara: **1.** architrave 15.9-11, 61; 16.1, 2, 4, 12, 42; 18.5, 37, 39, 63; 21.30, 33 73, 75, 78; 22.39. 40; 23.20, 29, 61; 24.30... 54, 91-92, 104, 108, 119, 123, 125; 25.27, 88, 230(?); 27.55, 40; 86, 129; 31.46, 51. **2.** lintel (= *vimalā*) 24.79; 30.12. **3.** an element of enclosure wall coping 23.23-24. **4.** top-fillet (Moulding, = *uttarakampa*) 13.10, 13, 16. **5.** = *akṣottara* 31.36, 51. **6.** back (ref. seat) 32.17-18.

uttaramaṇḍa: architrave 20.38.

uttarīyaka: scarf 36.3, 281.

utpala: lotus (*Nymphea stellata*, Wildm.) 12.6, 66; 14.3.

utsandhi: upper joint (moulding of *maṇḍī*) 15.36; 21.76, 82.

udara: hollow part of a niche 18.59, 60.

udarabandha: waist-belt 36.38.

udavasita: building, edifice 19.12.

Uditi: **1.** g. 23.45. **2.** g. (a vāstudevatā) 7.37; 8.12; 12.7; 23.44, 49; 26.216; 29. 39, 53, 63. See *Diti*.

udumbara: a tree (used for temple and cart building, *Ficus glomerata*, Roxb.) 2.10; 15.108; 29.214; 32.23.

upadvāra: small (or secondary) door 9.59; 10.24; 30.52. See *tiryagdvāra*, *suruṅga*.

upadhāna: long beam support (ref. chariot, = *bharopadhāna*) 31.37, 61(?).

upanītika: place for initiation ceremony 29.63.

upapīṭha: **1.** socle (ref. building) 13.1, 7-21; 14.10; 21.28; 22.33, 38, 39; 24.28, 36, 80, 136; 25.22-24; 30.53, 70, 92, 102; 31.43. **2.** socle (ref. altar, throne, pedestal) 23.80; 32.14; 34.55. **3.** diagram with 25 cases 7.2, 9, 28; 9.107; 12.15; 18.132, 172; 23.40; 28.6; 29.111.

upavīta: **1.** = *yajñopavīta* 36.140, 168, 203, 232. **2.** mode of wearing the scarf (*uttarīyaka*) 36.3.

upasañcita: category of buildings (partly hollow and partly massive) 20.32-33.
upāna: **1.** plinth (moulding) 14.17, 23, 35; 15.58; 23.61. **2.** regulating course, adjustment layer 6.22; 14.8, 9.
upopāna: regulating course 14.8.
ubhayacaṇḍita: diagram with 169 squares 7.3, 11; 23.5; 29.130.
Umā: g. 23.46; 36.57, 61-62, 81, 86, 88-89. See Gaurī.
Umāmaheśvaramūrti (Umāsahitamūrti): g. 36.59-60.
Umāskandamūrti: g. 36.43, 61-62.
uragabandha: type of base 14.22.
urvī: floor (of room) 28.16.
Ullāsin: g. (= Śāstā) 36.203.
Uṣā: g. 36.131.
uṣṇiṣa: **1.** line used to draw rafters 18.23, 25-26, 32, 52. **2.** top of the Liṅga 33.143.

Ū

ūrdhvakūṭa: square latern and court it covers 21.25(?); 25.40, 62, 70 . . . 104, 107, 120, 137, 148, 156-164, 197.
ūrdhvakoṣṭha: elongated lantern and inner court it covers 25.88, 97, 101, 105.
ūrdhvagataliṅga: 'discovered' Liṅga 35.22.
ūrdhvavaṃśa: purlin 25.27.

Ṛ

ṛkṣa: asterism (one of the *āyādi* series, = *nakṣatra*) 9.19; 26.208, 210.
ṛjukriyā: type of latticed window 16.56, 59.
ṛjupāda: straight leg (ref. furniture) 32.6, 11.
ṛjusūtra: = *mānasūtra* 21.23.
ṛṇa: loss (in the *āyādi* system, = *vyaya*) 26.209; 33.61-62.
ṛtu: six (*passim*).
Ṛṣabha: g. (= Vṛṣa) 23.40.
Ṛṣi: **1.** g. (the seven Sages) 36.193. **2.** seven 32.24.

E

eka: a tree (used for pillars) 15.66.
ekatala (ekabhū, ekabhūmi): single storeyed building (*passim*, see chapter 19).
Ekanetra: g. (an Āditya) 36.177.
ekapatrābja: a medicinal plant 12.30.
ekabhoga: village inhabited by one brahmin family only 9.31.
Ekarudra: g. (a Vidyeśvara) 36.177.

kandhara: **1.** recessed moulding (dado, groove. . . see *kaṇṭha*) 13.5; 14.9, 26; 19.17. **2.** dado (ref. pedestal, alter, socle, see *kaṇṭha*) 21.85. **3.** attic (fourth level of elevation) 18.2; 19.19; 20.5, 6, 13, 21, 23-24, 29; 21.8, 13, 16, 56, 60; 22.38, 47, 52, 57; 24.37, 39, 49, 58. **4.** element of arcature (its gable?) 21.31.

kapāla: skull (attribute) 12.33, 67; 36.40, 83, 102, 179, 181, 229, 245.

kapittha: wood-apple tree (used for temples only, *Feronia elephantum*, Correa.) 15.111.

kapota: **1.** cornice, dripstone 13.11, 13; 14.11, 31, 36; 16.18-25; 22.40-41; 27.56, 86; 32.13. **2.** entablature (= *prastara*) 20.33; 24.41-42, 48, 52, 58.

kapotabandha: type of base 14.36.

kapola: an element of roof (?, or w.r. for *kapota*?) 18.74.

kabhitti: partition wall separating *svāmivāsa* and *raṅga* in a house 26.28, 155, 162; 27.64, 95.

kamaṇḍalu: water-pot (attribute) 12.49, 50, 61; 36.5.

kamala: **1.** lotus (attribute) 36.127. **2.** doucine (moulding, see *padma*) 14.25, 37; 15.32; 23.80.

Kamalaja: **1.** g. (= Brahmā) 23.40-41, 55. **2.** g. (a vāstudevatā, = Brahmā) 6.48.

kamalāsana: lotiform pedestal (= *padmāsana*) 36.252.

kampa: **1.** fillet (moulding) 13.7, 10, 16, 17; 14.19, 23-37; 16.52, 54; 18.86; 23.78; 34.19. **2.** transom, crosspiece (ref. latticed window, partition wall) 16.56; 18.78; 31.13-14, 17-8, 21, 31; 32.21. **3.** small rafter (of a lean-to shaped dripstone) 16.15. **4.** pillar, pilaster (= *stambha*) 15.2.

kampadvāra: door whose hinges are set in a pillar 26.132.

kara: **1.** regular cubit (= *hasta*) (5.8 and *passim*). **2.** handrail (ref. chariot) 31.44.

karaka: water-pot (attribute) 12.59, 61, 63; 36.141.

karañja: a tree (used for temples only, *Pongamia glabra*, Vent.) 15.112; 36.227.

karaṇḍamakuṭa: type of tiara 36.16, 137, 275.

karaṇḍikāmauli: = *karaṇḍamakuṭa* 36.55, 114, 252.

karāgraja: digit (= *aṅgula*) 26.203; 27.101; 30.2; 35.52, 54.

karāla: type of mortar or of coating 16.42; 18.92, 95, 105, 115, 163.

karoṭimālā: = *śiromālā* 36.76, 99.

karkaṭa: type of stereobate (*prati*) 16.35.

karṇa: **1.** projecting part (ref. joinery) 17.19, 21. **2.** probably w.r. for *kaṇṭha* 16.3.

karṇakūṭa: 1. corner square aedicula 19.31, 33. 2. corner square outward construction (ref. houses) 26.123, 125, 143. See *karṇaprāsāda*, *karṇasabhā*, *kūṭa*, *sabhā*, *sauṣṭhika*.

karṇadhāra: a piece of timberwork (ref. halls and stables) 25.218; 29.184.

karṇapāda: corner pillar 15.89, 93.

karṇapālikā: foliage set at corner of cornice or dripstone (decorative element) 16.19.

karṇapūra: ear ornament 36.249.

karṇaprāsāda: = *karṇakūṭa* 21.32.

karṇaraśmi: corner rafter (= *koṭilupā*) 25.203.

karṇalupā: corner rafter (= *koṭilupā*) 18.57-58; 29.84.

karṇasabhā: square outward construction (ref. houses, = *karṇakūṭa*) 26.201.

karṇasirā: diagonal (ref. diagram) 9.86. See *sirā*.

karṇāṣṭaka: diagram with 324 squares 7.4, 14.

karṇikā: **1.** element at top of altar (fashioned like a lotus receptacle) 23.79, 80. **2.** an ornament of entablature (?) 16.25; 18.73.

kartarīdaṇḍaka: type of town 10.55.

karpūra: camphor (wood used for temples only, *Cinnamomum camphora*, Nees.) 12.31; 15.113.

karmamaṇḍapa: workshop 15.103; 33.52, 82.

kalaṅka: stain (ref. stone) 33.6, 16, 89, 160.

kalaśa: **1.** bell of bell capital 15.30. **2.** vase (used in the consecration ceremony) 18.215. 3. type of base 14.37.

kalā: sixteen 15.26; 25.208; 33.52, 82.

Kali: g. 36.146, 269.

kaliṅga: type of rafter 18.13.

kalka: chalk paste(?) 16.42; 18.92, 96, 101, 105.

kalyāṇa: **1.** type of two-storeyed temple 20.19. **2.** type of four-storeyed gateway 30.116.

kalyāṇamaṇḍapa: wedding pavilion 25.39.

Kalyāṇa(-mūrti): g. 36.58.

kavāṭa: leaf (ref. door or window) 10.41; 16.60-61; 26.77, 154; 30.13-14, 17, 24, 27. See *talpa*.

kāka: crow (a 'matrice' in the *āyādi* system) 9.21.

kākaṇi: square measure (= 8 square *daṇḍa*) 9.2.

kākaloha: an aquatic plant 12.7.

Kātyāyanī: g. 9.71; 19.42; 36.258, 262.

kānana: gable 26.38; 30.65-66.

kāntavijaya: 1. type of *dvāraśobhā* gateway 24.31, 91. 2. type of two-storeyed gateway 30.73.
Kāma: g. 36.94, 162. See Madana, Smara.
Kāmārimūrti: g. 36.45, 93, 95.
kāmāsana: a posture (= *sukhāsana*?) 36.239.
kāya: rafter (= *lupā*) 26.80.
kāyapāda: strut 16.16.
kāyabhāra: type of dwelling for *vaiśya* 27.110, 120.
kāraskara: a tree (used for temples only, *Strychnos nux-vomica*, L.?) 15.112.
kārtamāla: a hardwood tree 15.105.
kārmuka: **1.** bow (attribute) 12.47. **2.** pole (= *daṇḍa*) 9.36.
Kāla: **1.** g. 36.97. **2.** g. (a dvārapāla) 19.39; 36.310. See Mahākāla. **3.** a tree (used for pillars and vehicles) 15.66; 31.27.
kālaja: a tree (= *kāla*?) 35.57.
Kālanāśamurti: g. 36.45, 97.
Kālī: g. 9.67, 83; 12.67; 36.212, 233.
Kālīsuta: g. 9.83.
kāṣṭha: chair 2.8.
kiṃśuka: a tree (used for temples only, *Butea frondosa*, Roxb.) 15.111.
Kinnara: g. 36.257.
kirīṭa: tiara 36.8, 137, 226, 258.
kiṣku: regular cubit (= *hasta*) 5.5-7 and *passim.*).
kīla: **1.** peg, nail 17.41, 44-45, 51; 18.34(?); 31.38, 42, 48, 55. **2.** = *stūpikākīla* 18.125-126, 143, 146, 194. 3. bolt (= *indrakīla*) 31.24. 4. hitching post 29.186.
kukkuṭa: cock (attribute) 12.52-53; 36.220.
kukṣi: hollow part of a niche 16.27; 18.48(?).
kuñjarākṣa: type of latticed window 16.56, 58.
kuṭaja: a tree (used for temples only, *Holarrhena antidysenterica*, Wall.?) 15.109.
kuṭika: type of village (= *ekabhoga*) 9.31.
kuṭikāmukha: apse (ref. theatre building?) 12.91.
kuṭikāmukhadaṇḍaka: type of town 10.57.
kuṭikāsana: a posture (aslant?) 36.231.
kuṭīra: hut 9.96; 10.90.
kuṭumbāvani: family plot (in a village) 9.35.
kuṭumbāvalika: quarter (in settlement) 10.77.
kuṭṭima: **1.** base (= *abhiṣṭhāna*) 14.40; 22.56, 60; 24.107. **2.** small street 9.38; 10.55-68.

kuṭhārikā: roof of a porch (?) 18.42, 80.
kuḍmala: bud (tip of finial) 19.17; 31.58.
kuḍya: wall 14.10; 16.63-67; 19.8; 22.69-70; 23.53; 24.131; 25.58, 67, 98-114, 136, 142, 151, 167, 191, 194, 237; 26.21, 30, 55, 75, 103, 120, 136-139, 153-156, 163, 169, 184, 213, 218; 27.95; 28.3; 29.183, 191, 228; 30.69, 73, 80, 117; 33.12.
kuḍyastambha: pilaster 15.7; 25.191.
kuṇḍa: **1.** ritual firepit 18.177, 180; 25.42-55; 36.142. **2.**tank 27.108.
kuṇḍala: **1.** door-ring 30.27. **2.** ear pendant 36.3, 16, 38, 47, 82, 137, 152 (See *ahikuṇḍala*, *nakrakuṇḍala*, *patrakuṇḍala*, *makarakuṇḍala*, *ratnakuṇḍala*, *vāsukikuṇḍala*, *śaṅkhakuṅḍala*).
kuṇḍikā: water-pot (attribute) 12.60, 62; 36.267.
Kubera: g. 36.154. See Dhanada, Naravāha, Dhanādhipa.
kuberakānta: type of two-storeyed temple 20.30.
Kumāra: g. (= Skanda) 9.83; 36.315.
kumuda: **1.** lotus (*Nymphea esculenta*) 12.6. **2.** torus (moulding) 14.18-23, 27, 32-33, 36, 41, 55; 23.77; 31.60.
kumbha: **1.** bell capital 15.13, 15, 16, 21, 31, 41; 16.8; 17.36; 21.75; 23.20, 91; 31.23. **2.** bell of bell capital 15.31, 32, 34. **3.** vase (element of the finial) 19.16-17. **4.** = *stūpikā* 20.5, 27; 22.57. **5.** torus (moulding) 14.26, 35, 37. 6. element of *kumbhalatā* 21.80.
Kumbhayoni: g. (= Agastya) 33.56.
kumbhalatā: creeper rising from a vase (a wall ornament) 20.8; 21.81; 24.131; 25.58, 67.
kulattha: horse-gram (*Dolichos biflorus*, L.) 9.119; 12.8, 23.
kuladhārana: (kuladhāriṇa) type of pavilion 25.7, 91.
kulyābhadvāra: door pierced through *kabhitti*, vaulted door 26.29, 75, 104, 155, 178; 27.71.
kulyāvimāna: underground room 29.227.
kuśa: **1.** a kind of grass (*Desmotachya bipinnata*, L. = *darbha*) 18.133, 191, 192, 200. **2.** idem (used as an attribute) 12.51; 36.5, 7.
kūṭa: **1.** square aedicula (on entablature; most often placed at corners, see *karṇakūṭa*) 18.78; 19.31, 33, 49; 20.6, 12, 14-17, 22, 37; 21.3, 4, 9 . . . 27, 35 . . . 67; 22.3, 5, 13, 19 . . . 27, 36, 43, 45, 50 . . . 54, 70 . . . 87, 94; 23.60; 24.61 . . . 75, 89, 92, 98, 101, 112 . . . 124, 132; 25.179; 29.146; 30.102, 103, 112, 115; 34.60. **2.** square outwork structure (loggia?, ref. houses, gateways) 26.85, 114, 130, 136, 142, 165; 36.86, 88. **3.** square lantern and inner court it covers (see *ūrdhavakūṭa*). **4.** newel (ref. roof) 18.34, 36, 43.

5. an element of timber work of roof (ref. halls) 25.204-214, 217, 221-224, 229, 236. 6. small square four pillared hall, kiosk 25.203-204, 230. 7. rostrum (?) etc. . . . 29.104, 160, 205. See *karṇaprāsāda*, *karṇakūṭa*, *sabhā*, *sauṣṭhika*.

kūṭagṛha: rostrum 29.142.

kūṭāgāra: rostrum (?) 29.190, 192.

kūpa: well 9.89; 15.76; 23.86, 92; 26.216; 27.118; 29.54, 66-67, 117, 152; 30.38; Appendix: *passim*.

kūpara (kūbara): pole (ref. chariot) 31.33, 38.

kūrca: bundle of *kuśa* grass (attribute) 36.4.

kūrmaśilā: type of liner (for *Liṅga*) 33.11.

Kṛṣṇa: g. 36.90.

kṛṣṇala: linear measure (= 3 *yava*) 33.113.

ketaka: a shrub (*Pandanus odoratissimus*, Willd.) 6.14.

ketakī: a tree (used for pillars) 25.186.

ketu: emblem (chapter 36 *passim*).

keyūra: armlet 36.8, 18, 47, 54, 84, 137, 152, 220. See *angada*.

kevala: type of town 10.19, 21.

kevalāmbhas: pure water (used for coatings and mortars) 18.98.

keśabandha: type of hair arrangement (hair twisted into a chignon) 36.188.

keśabhāra: type of hair arrangement (hair twisted into a chignon) 36.99, 166, 173, 194.

Keśava: g. (= Viṣṇu) 9.68.

keśaviśālaka: type of *dvāraprāsāda* gateway 24.33, 111.

kesara: type of single-storeyed temple 19.34.

Kaiṭabha: g. 36.33.

kairava: doucine (moulding) 14.29, 31; 19.23.

kailāsa: type of two-storeyed temple 20.13.

koṭi, koṭilupā: corner rafter 18.31; 25.218-219. See *karṇaraśmi*, *karṇalupā*.

koṇa: type of pavilion 25.9, 127.

kotmakolaka: type of settlement 9.123: 10.9, 34, 92.

kodrava: a kind of grain (*Paspalum scrobiculatium*, L.) 9.118; 12.7, 24, 90.

komala: type of four-storeyed gateway 30.116.

kolaka: a unit for iconometry (= 2 digits) 23.113.

kollaka: type of rafter 18.14.

kovidāra: a tree (used for temples only, *Bauhigania variegata*, L.) 15.110.

kośagṛha: treasury room 27.117.

koṣṭha: 1. elongated aedicula (on entablature) 18.78; 19.33; 20.3, 6, 9, 12, 15,

Kh

khaḍga: sword (attribute) 12.47; 36.30, 32, 68, 149, 171, 230, 259, 312. See *asi*.
khadgin: g. 9.83.
khaṇḍa: **1.** mortice (ref. joinery) 17.32. **2.** = *vīrakānta* (?) 15.31; 20.39.
khaṇḍabhavana: engaged structure 20.35.
khaṇḍaharmya: = *khaṇḍabhavana* 21.53, 62; 22.16, 25, 35; 23.20, 25.29; 24.69 72, 74-75, 118, 125, 132; 26.13, 91, 98, 181.
khaṇḍottara: type of architrave 16.3.
khadira: a hardwood tree (used for pillars etc., *Acacia catechu*) 6.6, 16; 9.121; 15.64, 105; 18.164; 25.182; 27.31, 66; 29.171; 35.57.
khara: donkey (a 'matrice' in the *āyādi* system) 9.21; 26.206.
kharvaṭa: **1.** type of settlement 4.19; 9.10, 13, 122; 10.7, 27, 92; 36.209. **2.** type of pavilion 25.9, 130.
khalūrikā: annexe surrounding a house 23.70; 26.212-213; 27.10; 29.34, 97, 100, 126, 132-133, 156; 30.4.
khātapāda: pillar with sunken bottom (= *nikhātastambha*) 24.30.
khātavāri: well water (used for coatings and mortars) 18.100.
khātaśaṅkhu: stake sunk into ground at time of layout 6.16.
khādira: a tree (variety of *khadira*, same uses) 6.16; 9.121; 15.105; 25.182; 17.31, 66; 29.171.
khura: plinth (moulding) 14.31, 37; 34.25.
kheṭa: type of settlement 4.19; 5.9; 9.10, 12, 123; 10.5, 26, 92; 36.209.
kheṭaka: shield (attribute) 36.40, 69, 171, 180, 230, 264.

G

ga: three 7.57.
Gagana: g. (a vāstudevatā, = Antarikṣa) 8.6
gagra: an element of timber work of roof 18.72-73, 145.
gaṅgā: four 21.6; 22.56; 33.42.
gaja: elephant (a 'matrice' in *āyādi* system) 26.206.
gajapṛṣṭha: apsidal (ref. building) 21.39.
Gajamukha: g. (= Gaṇeśa) 23.98.
Gajavadana: g. (= Gaṇeśa) 23.41, 44, 56.
gajahastopama(-hasta): a gesture (see *daṇḍahasta*) 36.73, 199.
Gajā: g. 36.119.
Gajānana: g. (= Gaṇeśa) 9.73.
Gaṇamukhya: g. (a vāstudevatā, = Mukhya) 9.111; 12.27.
Gaṇādhipa: g. (= Gaṇeśa) 23.40; 36.126.
Gaṇādhyakṣa: g. (= Gaṇeśa) 9.68.

gulmāṣa: a kind of mortar or coating 16.42; 18.92, 95, 105.
Guha: g. (= Skanda) 23.40-41, 55, 99.
guhā: niche 21.73.
guhya: **1.** matrice (one of the *āyādi* series, = *yoni*) 32.24. **2.** concealed part of chariot body(?) 31.43.
guhyasopāna: concealed stairway 26.127.
gṛha: **1.** building, edifice (*passim,* see 19.10). **2.** house (see chapters 26-28, *passim*). **3.** main building (ref. house, = *śālā*) 26.18, 23, 25-26, 28, 47, 59, 74-75, 110, 138, 168, 189; 27.12-13, 19, 34, 39, 42-44, 47, 61, 70, 73, 98-99; 29.184. **4.** room 30.77. **5.** sanctum 30.110; 34.58, 62; 35.43.
Gṛhakṣata: g. (a vāstudevatā) 9.125; 12.84; 17.48; 27.48-49. See Kṣatagṛha, Rākṣasa.
gṛhapiṇḍi: = *garbhabhitti* 21.41; 22.16, 35, 49, 67; 24.63, 125, 132; 30.85, 89, 97, 110.
gṛhaprāsādamaṇḍapa: type of pavilion 25.174.
gṛhamaṇḍapa: type of pavilion 25.173.
gṛhaśreṇi: quarter in a town 9.62, 66, 91; 10.78.
gṛhāvali: quarter in a town 29.87.
geha, geha°: see *gṛha*, *gṛha*°.
Gotranāga: g. (a vāstudevatā, = Nāga) 29.62.
gopāna: **1.** dripstone (= *kapota*) 13.16. **2.** cornice *or* lean-to, pentroof 16.11, 12, 14-15, 18; 18.104.
gopānaprastara: lean-to, pentroof 30.89.
gopānamañca: = *gopānaprastara* 30.69.
gopānārudhamañca: = *gopānaprastara* 26.142.
gopura: **1.** gateway (of temple, town, palace) 1.8; 18.158; 23.88, 102, 106; 24.1, 10, 21-22, 29, 34, 81, 84, 137; 29.22, 72, 153. **2.** gateway of 5th enclosure (see *dvāragopura*) 3. fortified gateway (ref. town) 10.20, 23, 40.
gośālā: cow stable 9.87.
goṣṭha: cow stable 26.218.
gostana: spout, gargoyle 29.178.
Gaurī: g. (= Umā) 36.55, 77.
grāma: settlement (espec. village) 1.4; 5.9; 6.23; 8.19, 22; chapter 9 *passim*; 10.33, 60, 80, 89-92; 15.2, 79, 82; 28.36; 30.5, 66, 116, 121; 33.64; 35.45, 59; 36.10, 21, 34, 43, 120, 183, 209, 235, 264, 279.
grīva: **1.** recessed moulding (groove, dado. . .) 13.7; 34.16. **2.** attic (4th level of elevation) 16.61; 18.3, 5, 72, 163; 19.31, 38, 47; 20.11, 15; 21.67; 22.47; 24.42; 26.84; 33.56. See *kaṇṭha*, *kandhara*, *gala*.

Gh

C

cāpa: bow (attribute) 36.164, 259.
Cāmuṇḍī: g. 23.51; 36.234, 239, 241.
cāra: door 30.8.
cārubandha: type of base 23.68.
cikkaṇa: a kind of mortar or coating 16.42; 18.92, 96, 101, 105.
citrakhaṇḍa: 1. type of pillar 15.25; 27.30. 2. type of frieze (*prati*) 16.32, 34.
Citragupta: g. 36.146.
citratoraṇa: type of arcature 21.68, 78.
citrapotikā: type of bracket capital 15.48.
cihna: characteristic sign (ref. images) 23.3, 102; 36.288.
culli: hearth 27.100-103.
cūta: mango-tree (sap used for bricks, coatings . . ., *Mangifera indica*) 18.102.
cūrṇa: chalk, quick lime 16.41, 49; 18.93-103, 114.
cūlaharmya: a feature placed on upper storeys (ref. houses, gateways) 26.136; 30.87.
cūlī, cūlika: **1.** tenon (ref. joinery) 17.32, 44-45. **2.** a piece of roof timber-work 18.32-39, 41, 45, 57; 25.227, 231, 234. **3.** top of a pillar (?) 27.42; 31.44. **4.** finial 27.93-94, 104.
cūlyaṅga: an element of the roof 26.45.
cerikā: type of settlement 10.36.

Ch

chatra: umbrella (attribute) 12.59, 61-62, 70; 36.286.
chatraśīrṣa: coping (of wall) 23.23; 27.7.
chada: roofing 27.34, 59.
chanda: **1.** category of temple (according to arrangement of aediculae) 22.86, 89. **2.** category of pavilion (according to width/length ratio) 25.170. **3.** category of house (according to width/length ratio) 26.39, 69, 71. **4.** type of hall 25.228. **5.** mode of cutting a stone to make a Liṅga 33.66. .66.
chādana: roofing 27.10.
chāyamāna: overhang 15.43.
chīdra: **1.** duct 17.62; 19.24. **2.** loophole 29.77, 160.

J-Jh

jagatī: plinth (moulding) 13.5; 14.17, 23, 31, 33, 41; 19.23; 23.77; 31.60(?). See *upāna, janman, paṭṭa, pāduka, mohāmara, vapra, bṛt, homa*.
Jaghanyaja: g. (an Āditya) 36.191.
jaṅgama(-pratimā): portable image 36.305-308.
jaṅghā **1.** pillar, pilaster (= *stambha*) 15.2. **2.** level of pillars (= jaṅghāvarga) 22.8

jaṅghāvarga: level of pillars 14.10.
janavīthi: circular street (ref. towns) 9.39.
janman: plinth (moulding, = *jagatī*) 11.20; 13.4.
jayakośa: category of pavilion (according to arrangement of foreparts) 25.85.
jayaṅga: **1.** type of town 10.68. **2.** type of king's palace 29.158.
jayada: **1.** category of building (according to height/width ratio) 11.9; 19.3; 26.10. **2.** mode of cutting a stone to make a Liṅga 33.43, 45, 47.
Jayanta: 1. g. 10.49. 2. g. (a vāstudevatā) 7.25, 34, 46; 9.68-72, 110; 12.25, 31; 23.43; 27.48, 117; 29.40, 55, 63, 76, 112, 121; 30.49. See Aindra.
jayantī: joist 16.40, 43, 45; 27.55.
jayāvaha: type of four-storeyed temple 22.34.
Jala: g. (a vāstudevatā, = Varuṇa) 27.107.
jalakośa: storage for water 27.108.
jalaka: gargoyle, spout 27.56.
Jalada: g. (a vāstudevatā, = Parjanya) 9.58.
jaladurga: fort surrounded by water, island fort 10.38.
jaladvāra: drain, sluice 30.50.
Jalapati: g. (= Varuṇa) 23.51.
jalapātana: open duct 25.135.
jalapāda: = *jalapātana* 25.78, 109.
jalamārga: drain, sluice (= *jaladvāra*) 9.57.
jalayantra: hydraulic machine 29.117.
jalasthala: **1.** basin 25.128, 131. **2.** gutter 30.81, 88, 112.
Jalādhipa (= Varuṇa): **1.** g. 9.108. **2.** g. (a vāstudevatā) 7.36.
jalāśaya: tank, basin 25.180.
Jaleśa (= Varuṇa): **1.** g. 23.41. **2.** g. (a vāstudevatā) 23.99.
jāṅgala: dry (ref. ground) 14.1, 2.
jāti: **1.** category of temple (according to arrangement of aediculae 22.86, 89. **2.** category of pavilion (according to width/length ratio) 25.170, 172. **3.** category of house (according to width/length ratio) 26.37, 68, 70. **4.** category of pavilion (without forepart) 25.84, 89. **5.** mode of cutting a stone to make a Liṅga 33.65.
jātigarbha: foundation deposit proper to a caste 12.71, 83.
jātihiṅgulya: cinnabar 9.110; 12.25.
jānu: a piece of roof timber-work 18.37-41, 63.
jālaka: **1.** latticed window 16.54, 62, 64, 67; 21.58; 22.32; 24.77, 110, 131; 25.179; 26.77, 93, 108, 111, 176; 29.184; 30.101. **2.** latticed doorleaf 26.154.

jālakakuḍya: latticed wall 16.63-64; 26.76; 29.205, 211.
Jina: g. 9.70; 12.66; 36.284.
Jīva: g. 23.45.
Jñānabhāvin, Jñānin (=Śāstā): g. 36.202, 210.
Jyeṣṭhā: g. 18.198; 23.46; 36.269.
Jyotsnā: g. 36.161.
Jvalana (= Agni): **1.** g. 28.15. **2.** g. (a vāstudevatā) 29.44. **3.** fire (attribute) 36.98.
jhaṣakhaṇḍa: arched piece (decorated with *makara*) of arcature 21.31.
jhaṣadanta: type of assembly (ref. joinery) 17.30, 39.
jhaṣāṃśa: = *jhaṣakhaṇḍa* 20.36.
jhaṣālastambha: pillar rising from top of base 12.108; 15.11, 108.

Ṭ-Ḍ

ṭaṅka: axe (attribute) 12.58; 36.49, 83, 90, 176, 187, 312.
ḍamaru: drum (attribute) 36.68, 73, 103, 231.
ḍuṇḍuka: a tree (used for temples only) 15.111.

T

takkola: a fragrant plant (*Pimenter acris*, Wight.) 12.31.
takṣaka: **1.** carpenter, mason 5.14, 20; 18.205. **2.** architect (= *sthapati*) 28.10 21, 30.
tagara: a plant (*Tabernaemontana coronaria*, Br.) 8.6.
Tatpuruṣa: g. 36.112.
taraṅga: wave (decorative motif) 15.44, 45, 50; 16.37.
taraṅginī: type of bracket capital 15.49.
taruṇapratimā: provisional image 35.54.
taruṇabimba: = *taruṇapratimā* 35.55.
taruṇaliṅga: provisional Liṅga 35.52-53.
taruṇālaya: provisional temple (= *bālālaya*) 35.49, 57.
tala: **1.** storey (*passim;* also see *kṣmā, bhū, bhūmi, sthala*). **2.** floor (of room) 19.24; 29.179, 185, 216. **3.** base, level of base (= *adhiṣṭhāna*) 14.23, 40; 18.157; 22.12, 58, 62; 23.32; 25.21, 24; 27.95, 96; 33.12.
talipa: **1.** pillar, pilaster (= *stambha*) 15.2; 16.48; 20.37; 25.31, 192; 27.28. **2.** level of pillars 21.8, 56-57; 24.44, 48, 51, 57.
talpa: **1.** doorleaf (= *kavāṭa*) 26.45; 27.8; 28.34; 30.15-16, 23-24, 31, 34, 54. **2.** bench, couch 33.104; 36.25.
talpabandhana: bed linen 28.8.
taskara: thief (a 'part' in *āyādi* system) 33.59-60.

daṇḍikā: 1. console (ref. entablature or roof) 16.9, 12, 14, 16; 18.6-8, 24, 26, 37, 39, 40, 59, 63; 25.202, 230; 25.56; 29.83(?). 2. type of assembly (ref. joinery) 17.3, 15.

daṇḍikāvara: pent-roof or lean-to (resting on consoles) 26.79, 111, 135, 140, 156, 180.

Daṇḍin: g. (a dvārapāla) 36.208, 310.

danta: tenon (ref. joinery) 17.44, 46, 49, 50.

darbha: 1. a grass (*Desmotachya bipinnata*, L. = *kuśa*) 4.14; 6.14; 12.21, 49; 18.133, 173, 177. 2. type of pavilion 25.7, 82.

dala: leaf row (moulding) 14.27, 29, 37, 42; 21.33; 23.79; 34.18, 29.

daśatala (daśabhū, daśabhūmi): ten storeyed building (see 22.63-64).

daśaśāla: house with ten main buildings 26.1. See *dvipañcaśāla*, *paṅktiśāla*.

dānaśālā: alms-giving room 27.115; 29-50, 55, 59, 189.

Dāhinī: a Kāma's arrow 36.164.

Diti: 1. g. 23.45. 2. g. (a vāstudevatā, = Uditi) 7.46; 9.58; 29.116; 36.184.

Dinakara: g. (= Sūrya): 23.50.

Dineśa (Dineśvara) (= Sūrya): 1. g. 36.134. 2. twelve 9.20.

diś: ten 32.24.

diśābhadra (diśibhadra): type of dwelling for brahmins and kings 27.109-110.

diśāsvastika: type of *dvārabarmya* gateway 24-37, 117.

dīrghalupā: long(?) rafter (ref. roofing of halls) 25.205. See ***prāṃśuraśmi*, *lupā*.**

dīrghikā: tank 23.92; 29.51, 54, 63, 66, 67, 150.

durga: fort, fortified town 9.10, 14; 10.36-37, 48-51, 92; 29.161; 36.208.

Durgā: g. 10.50, 88; 12.65; 23.41, 44, 52, 99, 106; 29.103, 123; 36.264.

dūrva: a grass (*Cynodon dactylon*, L.) 8.3; 12.30.

dṛk: 1. two 14.21, 37... etc. 2. a moulding of the base (= *dhṛk*?) 14.21.

devagṛha: shrine (*passim*) and especially chapel in a house or a palace (27.118; 29.133).

Devamātṛ: g. (a vāstudevatā, = Aditi) 8.12.

Devabhāvin: g. (= Śāstā) 36.210.

devabhāvin: type of assembly (ref. joinery) 17.3, 14.

devāṅgula: digit (ref. iconometry, = *aṅgula*) 36.285.

devālaya: shrine (*passim*), chapel 29.101.

deśīya: diagram with 144 squares 7.3, 11.

dehalabdhāṅgula: digit (ref. iconometry, = *aṅgula*) 5.12.

daiva: a zone of plan (ref. town, sanctum) 9.61-62; 29.30(?); 34.69, 70.

daivadurga: fort with natural defences 10.38.

Dauvārika: g. (a vāstudevatā) 7.36; 8.8; 9.58; 27.107, 114; 29.34, 50, 59; 30.51.

dravya: **1.** building material 15.61, 70, 79, etc.. . .). **2.** timber piece (ref. joinery) (chapter 17 *passim*).

drāviḍa: **1.** category of temple 19.35, 36, 38; 21.99; 33.43, 45; 35.8. **2.** category of Liṅga 33.43, 45, 114, 117. **3.** type of rafter 18.14.

dvāra: **1.** door 9.59; 12.41; 14.45; 16.43, 50; 17.47, 49; 18.151, 155, 175; 19.20-22; 20.38; 21.77; 24.24-25, 78, 94, 105, 107; 25.40-41, 58, 61, 67, 77, 80, 133, 178, 192, 227; 26.21, 26-27, 52-58, 61, 76, 80, 85, 108-127; 27.8, 45-57, 64, 71-72, 87, 97, 115, 128, 129; 28.17, 32; 29.42, 45, 222-224; chapter 30 *passim*; 31.22; 33.38, 54; 34.39, 61; 36.146, 183, 208-209, 236, 243, 273, 294. **2.** gate, fortified gate 9.37, 42, 49, 59, 87, 124; 10.20, 24, 41, 56, 68, 81; 15.102. **3.** gateway 24.19, 30; 29.75, 97, 110, 119, 134-144, 153-156, 226; 30.68, 75, 79, 84, 95, 110. **4.** nine 27.67. See *upadvāra*, *kampa*°, *kulyābha*°, *tiryag*°, *pakṣa*°, *vaṃśa*°; also *āvāra*, *cāra*, *gopura*, *suruṅga*.

dvāragopura: gateway of 5th (or last) enclosure 23.75, 83, 134; 27.8; 29.74, 123; 30.54, 55, 56, 61, 104. See *gopura*.

dvārapāla: g. 19.39; 23.105; 36.311-314.

dvāraprāsāda: **1.** gateway of 3rd enclosure (of temple) 24.11, 15, 82, 113. **2.** gateway of interior enclosure (of palace) 29.113.

dvāraśālā: **1.** gateway of 2nd enclosure 24.11, 14, 34, 82, 102; 29.47; 30.57. **2.** entrance of house 26.154, 171.

dvāraśobhā: gateway of 1st enclosure 24.3-11, 14, 34, 81, 94, 137; 29.110; 30.55, 57, 61.

dvāraharmya: **1.** gateway of 4th enclosure (of temple) 24.11, 16, 83, 123. **2.** gateway of interior enclosure (of palace) 29.30, 99, 112; 30.78.

dvārāyatana: gateway (of temple or town) 9.57; 24.21.

Dvijarāja: g. 9.109.

dvitala: two storeyed building (*passim*, see chapter 20).

dvipañcaśāla: = *daśaśāḷa* 26.193.

dviśāla: house with two main buildings 26.1, 6, 21, 36, 47, 51. See *lāṅgala*.

dvyaśrāvṛtta: apsidal (ref. building) 11.2; 19.3, 32, 37; 20.25-26; 21.16, 37, 61-62; 22.90). See *gajapṛṣṭha*, *hastipṛṣṭha*.

Dh

dhana: **1.** type of pavilion 25.8, 116. **2.** category of main building (according to height/width ratio) 26.10. **3.** = *dhanālaya* 27.135. **4.** gain (in *āyādi* system, = *āya*) 26.209; 33.61, 62; 36.296-297. **5.** wealth (a 'part' in *āyādi* system) 33.59. **6.** nine (= *nidhi*) 32.24.

dhanagṛha: = *dhanālaya* 27.130.

dhṛk: **1.** a moulding of pedestal (= *ḍrk?*) 34.23, 29. **2.** recessed moulding of finial 18.86.

dhṛkkaṇṭha: a moulding of the abacus (*maṇḍi*) 15.37.

Dhruva: g. (a Vasu) 36.172.

dhvaja: **1.** emblem, banner 12.72, 76; 18.98, 151. . .; chapter 36 *passim*. **2.** standard (a 'matrice' in the *āyādi* system) 9.21-22; 26.206-207; 33.62. **3.** mast (= *dhvajadaṇḍa*) 33.82.

N

nakrakuṇḍala: type of ear pendant 36.113, 248. See *ahikuṇḍala*, *phaṇi°*, *vāsuki°*.

nakṣatra: asterism (one of the *āyādi* series) 33.58. See *uḍu*, *ṛkṣa*.

nagara: town, city 1.4; 6.23; 9.8, 10, 15, 81, 122; 10.19, 28 and *passim*; 29.1, 4, 70, 129, 162-165, 228; 30.5; 36.43, 210, 279.

nanda: **1.** nine (*passim*). **2.** category of pavilion (according to number of foreparts) 25.84, 98.

nandaka: sword (attribute) 12.47, 54, 56, 64, 65. See *asi*.

Nandikeśvara: g. 23.50.

Nandin: g. (a dvārapāla) 19.39; 36.42, 210.

nandyāvarta: **1.** type of house with four main buildings 9.93; 26.67, 152. . .. **2.** type of village 9.34, 49, 50. **3.** type of walls arrangement (ref. town, fort) 10.43; 29.9. **4.** type of entablature 16.4. **5.** type of window 16.56, 59, 60; 24.110; 26.176. 6. type of assembly (ref. joinery) 17.19, 22.

nandyāvartaśilā: type of liner (for Liṅga) 33.11; 34.50.

napuṃsaka: neutral (ref. buildings or building material) 12.106-107; 15.68-69; 17.60; 20.32; 34.49. See *ṣaṇḍa*.

nayana: two (*passim*).

Naravāha: g. (= Kubera) 12.57.

Narahari: g. (= Nārasiṃha) 36.22.

nalinaka: type of building (?) 9.76.

Navabrahma: g. 25.82.

Nāga: **1.** g. (a vāstudevatā, = Gotranāga) 7.36; 8.10; 9.58; 23.49; 27.117; 29.38, 51; 30.51. **2.** snake (attribute) 36.40. **3.** eight 21.66; 33.75.

nāgapāśa: snake-like noose (attribute) 36.40, 96, 181, 260.

nāgara: **1.** category of building 19.35, 37; 21.99; 33.42, 55; 35.8. **2.** category of Liṅga 33.42-43, 55, 109, 114, 127, 143, 150.

nāgavaktra: type of frieze (*prati*) 16.33.

nāgavāsa: = *hastiśālā* 29.57.

nāgavṛtta: type of walls arrangement (ref. town) 10.43.

Niśācara: g. (category of -) 28.16.
niṣkala: symbolic, unmanifest (ref. divine representations) 7.23; 33.1, 3, 10; 34.1, 13, 74. See *akala*, *asakala*.
niṣkrānta: projection (= *nirgama*, *passim*).
nīḍa: = *nāsī* 19.49; 20.10, 37; 21.9, 12, 17, 27, 42-47, 57-67; 22.5, 17-31, 36, 43-56, 70, 77; 24.67, 132; 25.90; 26.201; 29.32.
nīpra: **1.** projection 26.194. **2.** see *nīvra*.
nīvra: eave (of roof or cornice) 16.9, 25; 18.41; 27.126.
nṛtta: dancing (posture) 36.42, 67, 77, 126, 241.
nṛttamaṇḍapa: dance pavilion, theatre 23.72-73; 25.4, 69; see 29.32, 36, 102, 114.
Nṛttamūrti: g. 19.41; 36.44, 67.
netra: **1.** two (*passim*). **2.** facade or gable 26.40-41, 53, 105, 127, 131, 180; 29.83. **3.** a *mantra* 33.106.
netrabhitti: facade wall 12.84; 18.184, 197; 27.61; 29.184.
netraśālā: elongated forepart(?) 20.4; 26.121, 140.
nyagrodha: banyan (*Ficus bengalensis*, L.) 2.14; 6.14; 29.214; 32.23.

P

pakveṣṭakā: baked brick 27.33; 34.2.
pakṣa: **1.** fifteen 11.6; 22.75. **2.** two 25.44; 33.111, 112, 118. **3.** lateral (ref. buildings) 26.76, 106.
pakṣadvāra: side door, small door 29.77.
pakṣaśālā: elongated outward construction(?) 26.165.
Pakṣirāja: g. (= Garuḍa) 23.103.
paṅkaja: doucine (moulding, = *padma*) 13.10, 13; 14.26, 27, 29; 18.85, 86; 34.19, 21-22, 67.
paṅkajāsana: = *padmāsana* 36.263.
paṅkadurga: fort with earthen wall 10.38.
paṅkti: **1.** ten (*passim*). **2.** row of houses 26.219; 29.147-148.
Paṅktika: g. (a vāstudevatā, = Antarikṣa) 29.44.
paṅktiśāla: = *daśaśāla* 26.192.
pacanageha: pavilion for oblations 23.102.
pacanasthāna: kitchen 27.100.
pañcatala: five-storeyed building (see 22.55-57).
Pañcavaktra: g. (= Śiva) 21.78.
pañcavasanta: type of hall 25.198, 206.
pañjara: **1.** aviary 2.8; 29.188. **2.** intermediate aedicula (on entablature), niche 20.3, 19; 21.14, 44, 53; 22.4, 11, 21, 26 . . . 30, 41 . . . 44, 79, 84; 24.62, 76, 97, 106, 119, 122; 25.64, 67, 94; 30.98. **3.** loggia (ref. houses) 26.125.

paṭṭa: **1.** string-course 14.18, 33, 35, 37; 15.27, 48; 16.6; 18.76, 78; 23.79; 32.2; 34.17. . . 22, 37. **2.** plinth (= *jagatī*) 34.18. **3.** strengthening band (in metal) 30.19; 31.24, 35, 38, 42, 43. **4.** strap (ref. divan) 32.7. **5.** felly (= *cakrapaṭṭa*) 31.40.

paṭṭāmbuja: string-course decorated with lotuses 16.6.

paṭṭikā: **1.** string-course 14.46; 15.43, 46; 16.12, 16, 26, 53, 65; 31.45; 34.9, 20, 23, 29. **2.** stereobate (= *prati*) 16.26; 19.24. **3.** gable, pediment (= *mukhapaṭṭīka*?) 26.179. **4.** entablature (?) 31.58. **5.** ridge (ref. roof) 30.100. 6. = *yogapaṭṭa* 36.23.

paṭṭikākṣepaṇāmbuja: = *paṭṭāmbuja*? 16.11.

paṭṭī: string-course 14.25, 35; 31.60.

pattana: type of town (harbour) 4.9; 5.9; 9.123; 10.29, 91-92; 28.36; 30.121; 36.210.

patra: a piece of timber work (ref. roof) 18.72, 73, 145.

patrapotikā: type of bracket capital 15.49.

patrabandha: type of architrave 16.3.

patha: **1.** street, road, way 29.18, 19, 22, 97. **2.** corridor 27.35.

pada: **1.** diagram (*passim*, see chapter 7). **2.** square (of a diagram) (*passim*, see chapter 7). **3.** building, edifice 19.11; 20.37-38. **4.** pillar, pilaster (= *stambha*), doorjamb 28.17; 29.100. **5.** crow-foot (ref. defective gems, = *bākapāda*) 33.160.

padma: **1.** lotus (*Nelumbium speciosum*) 12.49, 66, 69. **2.** a tree (used for temples only, perhaps *Juniper communis*) 15.112; 29.172. **3.** doucine (moulding) 13.6, 15-17; 14.8, 23, 25, 31-35; 15.23, 32, 36; 31.60; 34.16-23, 29; see *abja*, *ambuja*, *kañja*, *kamala*, *kairava*, *paṅkaja*. **4.** slab at bottom of finial 18.18; 19.15-16. **5.** lotus like top of alter 23.79. **6.** type of palace (= *padmaka*) 9.77. **7.** type of village 9.34, 52. **8.** type of plan for pavilion 25.171. 9. type of firepit 25.42, 51.

padmaka: **1.** type of pavilion 25.6, 64. **2.** type of palace (= *padma* 6), 29.107.

padmakumbhalatā: a wall ornament (see *kumbhalatā*) 21.82.

padmakesara: type of base 14.26.

padmagarbha: diagram with 225 squares 7.3, 12.

Padmaja: g. (a vāstudevatā, = Brahmā) 27.74.

Padmanidhi: g. 36.156.

padmapaṭṭikā: lotiform string-course 16.53.

padmapīṭha: type of socle or pedestal 34.13, 18; 36.24, 126. See *padmāsana*.

padmabandha: type of base 14.34; 32.14.

padmasaṅghapaṭṭikā: a decorative band (?) (ref. assembly of plank-wall) 16.65.

Padmā: g. (= Śrī) 23.103.

padmāsana: **1.** lotiform pillar base 14.18-19. **2.** lotiform pedestal 36.7, 123, 184, 189, 215, 217, 247, 255, 265, 284; see *ambujapīṭha*, *kamalāsana*, *paṅkajāsana*, *padmapīṭha*.

panasa: jacktree (used for pillars and chariots, *Artocarpus integrifolia*, L.) 15.66; 18.164; 31.27.

paraga: type of village 9.34, 51.

paramaśāyin: diagram with 81 squares 7.2, 10, 58; 8.19; 9.62; 29.121.

paramāṇu: atom (ref. measure) 5.2, 3.

paralekhā: line used to draw roof (?) 18.48-50, 54-55.

paraśu: axe (attribute) 12.33; 36.52, 64, 65, 68, 81, 92, 96, 179. See *ṭaṅka*.

parikhā: moat 9.60; 10.16, 22, 45; 27.9; 29.27-28, 71, 87 . . .93, 158-159, 222.

parighā: protective bar (on door) 10.41; 29.146; 30.27.

paridhi: enclosure wall (ref. town) 10.4.

parivāra: **1.** attendant deity, shrine of an (= *parivārālaya*) 1.8; 9.66; 23.1, 35, 40, 42, 45, 54, 58, 71-73, 98, 103, 105; 36.7, 135, 278. **2.** temple servant 23.96.

Parjanya: **1.** g. (an Āditya) 36.191. **2.** g. (a vāstudevatā, = Jalada) 7.34; 8.4; 9.72; 23.47; 27.117; 29.53, 118; 30.51; 36.184.

paryaṅka: bed, divan 2.8; 12.87; 28.8; 29.197; 31.1; 32.7, 9.

paryaṅkabandha: 1. = *paryaṅka* 36.94. 2. a posture 36.155, 281.

paryaṅkaśibikā: type of litter 32.8.

paryantasūtra: outermost reference line (ref. layout) 6.20.

parvata: type of two-storeyed temple 20.16.

palāśa: a tree (used for temples only, *Butea frondosa*, roxb. ?) 15.109.

Pavana: g. (a vāstudevatā, = Vāyu) 26.214, 218.

pavitra: = *yajñopavīta* 36.84.

pāṃsucaya: earthen parapet (around wall, between wall and moat?) 10.21, 45; 29.71.

Pāñcajanya: g. (= Śaṅkha) 23.106.

pāñcāla: **1.** type of roof 18.10. **2.** type of rafter 18.54; 27.92. **3.** type of two-storeyed temple 20.20.

pāṭala: a tree (used for temples only, *Bignonia suaveolens*, Roxb.) 3.2; 15.113.

pātala: seven 26.36; 27.37; 30.15.

pātra: casket (= *phelā*) 9.107; 12.21, 44, 101, 112.

pād: pillar, pilaster (= *stambha*) 15.58, 31.27.

pāda: **1.** pillar, pilaster (= *stambha*) 12.11; 13.5; chapter 15. *passim*; 16.2 16-17, 28. 52, 65; 17.34, 45-46, 58; 18.42, 124, 167; 19.21-22; 20.11, 15. 35-36; 23.60 . . . 68; 25.11, 19, 21, 29, 30, 36-38, 63. 67, 71, 76, 103, 106, 150, 158, 168, 182, 194-195, 212-216, 225, 230; 26.30, 57, 76, 90, 107,

pīṭhapadma: type of pedestal 34.14, 25.
pīṭhā: box-like palanquin 31.2. See *paiṭhikā, paiṇḍikā.*
pīlu : a tree (used for temples only, *Careya arborea*, Roxb. ?) 15.109.
puṃs: male (ref. stone, timber, buildings) 12.105, 107; 15.68-69, 85-86; 17.60; 18.118; 20.32-33; 29.210; 33.8, 10.
puṃnāga: laurel (*Calophyllum inophyllum*, L.) 3.2.
pucchavalakṣa: an element of roofing of *sabhā* 25.204.
puṭa: fire place 27.102.
putrajīva: a tree (used for temples only, *Putranjiva roxburgii*, Wall.) 15.111.
pura: type of town 4.19; 9.40; 10.2, 10, 26, 92; 28.36; 30.121.
Purandara: g. (= Indra) 19.44.
Purārimūrti: g. (= Tripurasundaramūrti) 36.44.
puruṣa: 1. see *vāstupuruṣa.* 2. a tree (used for pillars, *Grewia elastica*, L.) 15.64; 18.164.
puṣkara: an element of timber work of roof 18.21, 69, 163.
puṣkala: g. 36.205.
Puṣpa: g. (a vāstudevatā, = Puṣpadanta) 29.50, 59.
puṣpakhaṇḍa: type of window 16.57, 60.
Puṣpadanta: g. (a vāstudevatā) 7.36, 45; 8.9; 9.52, 68, 125; 10.83; 12.84; 17.48; 23.48; 27.51, 52, 107, 132; 29.34, 76; 30.44. See Puṣpa.
puṣpapuṣkala: type of base 14.28.
puṣpamaṇḍapa: pavilion for storing flowers 23.84.
pustaka: book (attribute) 36.98, 267.
pūkaparva: type of assembly (ref. joinery) 17.3, 13.
pūjābhāga: = *śivabhāga* 33.79, 83, 91-92, 117, 128, 145-152; 34.4; 36.306.
Pūtaṇa: 1. g. 9.83. 2. g. (a vāstudevatā) 7.41; 8.19; 28.15.
Pūrin: g. (= Śiva) 21.69, 70.
pūrṇakośa: category of pavilion (according to number of foreparts) 25.85.
pūrṇā: g. 36.205.
pūrvāśra: type of pillar 15.15.
Pūṣan: 1. g. (an Āditya) 36.191. 2. g. (a vāstudevatā) 7.35; 8.6; 9.58; 23.48; 27.119; 29.31, 45, 56; 30.51.
Pṛthivī: g. (= Bhū) 23.105.
Pṛthivīdhara: g. (a vāstudevatā) 9.124; 10.88. See Bhūdhara, Mahīdhara.
pṛṣṭhakūṭa: chimney (?) 27.102.
pṛṣṭhavaṃśa: ridge beam 18.33.
pṛṣṭhaśālā: rear outward construction(?) 26.129.
pecaka: diagram with four squares 7.1, 8, 23; 10.16.
paiṭhikā: = *pīṭhā* 31.14.

paiṇḍikā: = *pīṭhā* 31.7.
Paiśāca: **1.** g. 7.23. **2.** a zone of plan (ref. town, sanctum) 9.62-63; 34.69-70.
paiśācapīṭha: altar for offerings (located outside temple enclosure) 23.76.
pota: foundation work of a house (?) 29.135.
potikā: bracket capital 15.28 . . .; 20.39; 21.30, 75, 76; 27.55; 31.35.
pauruṣaliṅga: type of Liṅga: 34.57, 73, 74.
pauṣṭika: **1.** category of building (according to height/width ratio) 11.9; 19.2; 26.10. **2.** mode of cutting a stone to make a Liṅga 33.43.
prakīrṇaka: type of village 9.34, 47.
pragrīva: vestibule (ref. stables) 26.45; 29.182. See *mukhaśālā*.
Pracaṇḍa: g. 23.106.
pracchādana: roofing 27.57.
Prajāpati; g. 23.51.
prajvalana: fire (attribute = Agni) 36.39.
praṇāla: gargoyle, spout 34.32, 33, 74. See *nāla*.
prati (pratī): **1.** stereobate (between two levels of elevation, see *antaraprastara, paṭṭikā, madhyamamañca, vitardi, vṛti, vedikā, vedī*) 12.42; 14.11, 44-45; 15.9; 16.67; 18.76 (?); 19.47; 25.26; 30.98, 119. **2.** frieze (part of entablature) 16.4, 27, 29, 32-33, 35, 51; 25.25; 27.56, 86. **4.** upper string-course 13.11, 13-14; 14.32, 34, 36-37. **4.** elevated sill (= *gulpha*) 27.129; 30.12.
pratikrama: type of base 14.24.
pratibandha: type of base 14.36.
pratibhadra: type of socle 13.4, 11, 14.
pratimā: image, manifest representation of a god 34.51; 35.1, 59; 36.291, 300, 302, 307. See *bimba, bera, sakala*.
pratimukha: frieze, string-course 14.21-23, 29.
prativaktra: frieze, string-course 13.20; 14.20; 16.30.
prativāṭabhū: vacant spot (? = *vāṭadhara*) 27.111.
pratistambha: type of pillar 12.42; 15.9.
pratyālīḍha: a posture (alike that of a bowman in action) 36.92.
Pratyuṣā: g. 36.131.
Pratyūṣa: g. (a Vasu) 36.173.
prathameṣṭakā: first brick (ref. foundation ceremony) 12.101, 105, 108-110; 18.118-119.
prapā: light building (often a mere synonym with *maṇḍapa*) 2.6; 12.89; 18.210 25.12, 27-28, 33-44, 39, 172; 27.34, 59; 29.25, 96(?), 213.
Prabhā: g. 36.134.

prabhāmaṇḍala: nimbus 36.128, 157.
Prabhāva: g. (a Vasu) 36.173.
pramāṇa: reference dimension (ref. building, site) 5.19; 6.19, 26; 9.17.
pramāṇasūtra: reference line 6.19.
pramālikā: brace 16.7. See *mṛṇālikā*, *vakrastambha*.
prayogaśālā: training hall (?) 29.141.
pralambana: overhang 18.41.
pralīnaka: type of house 9.76.
praveśa: 1. recess (of moulding or any other element) 14.39; 34.31. 2. entrance, porch 26.194-195; 30.19, 32, 42, 119.
prasūtigṛha: confinement room 27.107; 29.63. See *sūtigṛha*.
prastara: 1. entablature (and the ceiling which is at the same level) 1.6; 16.1, 41, 46; 20.11; 21.8; 97; 22.7-9, 40, 56-57; 23.29, 69; 24.39, 42 . . .57; 25.24, 25, 31, 58, 90, 108, 231(?); 26.80; 27.85; 29.83; 31.60, 61. See *kapota*, *paṭṭikā*, *mañca*. 2. plank floor 29.179, 185; 31.33. 3. type of village 9.34, 46.
prastala: ? (perhaps w.r. for *prastara*) 30.64.
prahīnaśikhara: flat (*or* almost flat) roof (= *harmyākara*?) 26.92; 30.74, 82.
prāṃśuraśmi: long(?) rafter (ref. roofing of halls, = *dīrghalupā*) 25.208, 212, 217, 220, 230.
prākāra: enclosure (of town, palace, temple . . .) 10.39, 44, 50.
prāgvaṃśa: purlin 25.27.
Prājāpatya: cubit of 25 aṅgulā 5.5, 6.
prāsāda: building (especially temple with a six level elevation) (*passim*, see 2.2, 3, 7 and 19.10).
prāsādavant: temple-like (ref. buildings with six-level elevation) 26.14, 31, 42, 58, 82, 99, 108, 111, 133, 156, 167, 176, 180, 202; 29.40; 31.46.
prāsādabījamantra: formula for consecration 18.201.
prokṣaṇa: consecration ceremony 18.165, 209, 212.
proṣṭanā: bed, seat 32.8.
plakṣa: a tree (used for temples only, *Ficus infectoria*, Roxb.) 2.13; 15.108.

Ph

phaṇikuṇḍala: type of ear pendant (= *ṇakrakuṇḍala*) 36.114.
phaṇihasta: a gesture 36.75.
phalakā: 1. plank 16.17, 39, 41, 47, 64-66; 18.44, 47, 65; 27.55, 91; 29.179, 185, 210; 30.22; 31.13-14, 21, 33; 32.7. 2. plank or stone slab set above foundation deposit 12.44. 3. abacus (= *maṇḍi*) 15.34; 21.81; 23.91. 4. an element of finial (= *pāli*) 18.86.

phalakāsana: bench 2.8.
phalika: roof (= *śikhara*) 19.15.
phālakakuḍya: plank partition wall 16.63-64.
phelā: casket (ref. foundation deposit) 12.12, 14. See *pātra*, *bhājana*, *mañjuṣā*.

B

badara: a tree (used for temples only, = *Zizyphus Jujuba*, Mill & Lamsk.?) 15.112.
bandha: 1. assembly (ref. joinery) 17.8, 16, 26, 28. 2. mortar 18.114, 115. 3. bolt, closing device 27.129. 4. three (*passim*). 5. type of stereobate 16.35.
bandhana: 1. assembly (ref. joinery) 31.36, 38. 2. diadem 36.2. 3. moat (?) 29.91.
bandhodaka: binding water (used in coatings) 18.102, 103, 107.
barbara: type of rafter 18.14.
balālokamaṇḍapa: rostrum for military reviews 25.5.
baliviṣṭara: altar (placed within temple enclosure) 23.74-76.
bāṇa: 1. arrow (attribute) 36.65, 68, 181, 230, 259. 2. five (*passim*).
bāṇaliṅga: type of Liṅga 33.158-19; 34.56.
bāla: young (ref. stone) 33.12-13.
bāhudaṇḍaka: type of town 10.56.
bindu: drop (ref. defective gems) 33.6, 16, 89, 160.
bimba: image (manifest representation of a god, = *pratimā*) 9.113, 126; 33.2, 65.
bilva: a tree (*Aegle marmelos*, Corr.) 3.4; 15.109; 32.23.
bījamantra: formula for consecration 18.179.
Buddha: g. 36.281. See Sugata.
buddhi: five 25.50.
Bṛhaspati: g. 23.50.
bera: image, manifest representation of a god (= *pratimā*) 33.1, 10, 32; 34.52, 61-63; 36.11, 292, 297, 304, 308.
bodhaka: a decorative element (of roof of *maṇḍapa*: perhaps a lantern, =*raṅga*?) 25.90.
Bodhana: g. (a vāstudevatā, = Dauvārika or Sugrīva) 23.48.
brahmakānta: type of pillar 15.13.
brahmapīṭha: altar for domestic ritual (in centre of house or palace) 27.25. See *pīṭha*.
brahmabhāga: square part of a three-section Liṅga 33.7. See *ajabhāga*, *pitāmahabhāga*, *brahmāṃśa*.
brahmarāja: type of assembly (ref. joinery) 17.3, 11.
brahmavastu: = *brahmasthāna* 29.95.

brahmavīthi: street surrounding central part of settlement 9.37. See *nābhi*, *brahmāvṛtapatha*.
brahmavedikā: socle of the *brahmapīṭha* 27.26.
brahmaśilā: type of liner (for Liṅga) 33.11; 34.44, 49-50; 35.34.
brahmasūtra: **1.** median line of the plan of sanctum 33.40. **2.** urethra (ref. Liṅga, = *nāla*, *ajasūtra*) 33.150, 151.
brahmasthāna: centre (of building or settlement) (*passim*).
Brahmā: **1.** g. 12.41, 51; 18.198; 22.94; 24.37; 34.54; 36.1, 7, 58, 134, 217, 315. **2.** g. (a vāstudevatā) 6.24; 7.27, 33, 40, 43, 48, 52, 54; 8.1, 2, 21; 9.35, 74, 75, 118, 123; 10.71; 12.17, 49, 51; 17.58-59; 18.129, 169; 23.46; 25.78-79; 29.78, 95. See Aja, Ka, Kamalaja, Pitāmaha, Śambhu, Saha.
brahmāṃśa: = *brahmabhāga* 33.67, 76, 157; 34.47.
Brahmāṇī: g. 36.217, 238. See Brāhmī.
brahmāvṛtapatha: = *brahmavīthi* 10.80.
brahmāsana: = *brahmasthāna* 29.131.
brāhma: a zone of plan (ref. town, sanctum) 9.61; 33.38; 34.69, 70.
Brāhmī: g. (= Brahmāṇī) 35.211.

Bh

bha: twenty-seven (for there are 27 asterisms) 32.24.
bhakti: intercolumniation (relative unit for *maṇḍapa*, *prapā*, *sabhā*) 23.61, 66; 25.11 . . ., 204 . . .; 26.28; 27.22, 28, 59; 29.169 . . ., 205; 30.18.
Bhaga: g. (an Āditya) 36.190.
bhadra: **1.** projecting moulding 15.19. **2.** forepart, projecting element 17.24-25; 19.31, 33-34, 49; 21.5, 50; 22.46 . . . 52; 23.80; 24.96 . . . 102, 118, 125, 130, 136; 25.59, 74 . . . 84, 89, 98, 102, 108, 111, 118 . . . 126, 129, 133, 141, 146, 151, 154, 158 . . . 167, 177, 197; 26.15, 39, 41, 50, 53, 57, 61, 77, 78, 90, 110, 114, 117, 128, 131, 140, 160, 164, 171, 182, 184, 201; 27.110; 30.71; 31.56.
bhadraka: **1.** type of town 10.62. **2.** type of pillar 15.19. **3.** type of pavilion 25.6, 66.
bhadrakalyāṇa: **1.** type of town 10.64. **2.** type of seven-storeyed gateway 30.104.
bhadrakūṭa: type of four-storeyed temple 22.46.
bhadrakoṣṭha: **1.** type of three-storeyed temple 21.48. **2.** type of four-storeyed temple 22.24.
bhadrakauśika: category of pavilion (according to number of foreparts) 25.84.
bhadrapīṭha: type of pedestal 34.13, 17.
bhadramahāsana: diagram with 96 squares 7.3, 13; 23.3.

bhadramukha: type of town 10.63.
bhadrasundara: type of seven-storeyed gateway 30.106.
Bhallāṭa: g. (a vāstudevatā) 7.37, 45; 8.5; 9.57, 125; 10.84; 12.84; 17.48; 23.49; 27.40, 54, 123, 132; 29.38, 52, 62, 76; 30.44; 36.277.
bhavana: **1.** building edifice (see 19.10). **2.** palace 9.76, 69; 12.86; 26.99, 190, 213; 29.22 . . .
bhājana: **1.** = *phelā* 9.104-105, 116; 12.10, 16, 21, 36, 44, 98, 103. **2.** socket (ref. door hinge) 30.21.
Bhanū: **1.** g. (a vāstudevatā) 7.22; 23.47; 29.112, 119. **2.** twelve (*passim*). See Sūrya.
bhāra: long beam (part of chariot frame) 31.30,32-33, 42, 46.
Bhārati: g. (Sarasvatī) 36.6.
bhāropadhāna: long beam support (part of chariot frame) 31. 34-35, 48, 55.
Bhāskara: **1.** = Āditya (the twelve-) 36.190. **2.** g. (a vāstudevatā, = Sūrya) 8.5.
Bhikṣāṭanamūrti: g. 36.45, 102.
bhiṇḍipāla: combat-mace (attribute) 36.132.
bhitti: wall (*passim*). See *kabhitti*, *kuḍya*, *garbhabhitti*, *gṛhapiṇḍi*, *madhyabhitti*.
bhinna: whose main buildings are separated from each other (ref. houses) 26.2; 27.11, 12, 65, 73; 29.183.
bhukti: enjoyment (a 'part' in *āyādi* system) 33.59.
bhuktigeha: dining room 27.119.
bhuja: regular cubit (= *hasta*) 5.8.
Bhujaṅgatrāsa: g. (a form of Śiva's Nṛttamūrti) 36.80.
Bhujaṅgalalita: g. (a form of Śiva's Nṛttamūrti) 36.67.
bhū, bhūmi: **1.** g. 36.11, 29, 174; see Avanī, Pṛthivī, Vasundharā. **2.** site 1.3; chapter 2. *passim*; 9.129. **3.** storey (= *tala*) *passim*. **4.** floor (of room) 27.55.
bhūta: five (*passim*).
Bhūdhara: g. (a vāstudevatā, = Pṛthivīdhara) 7.27, 40; 23.55; 27.117.
bhūmideśa: floor level 14.11.
Bhṛgu: g. 23.51, 104.
bhṛṅgaka: a herb (*Eclipta erecta*, L.) 12.30.
Bhṛṅganṛpa, Bhṛṅgarāja: g. (a vāstudevatā) 7.26, 33; 8.4; 9.58, 65, 70, 111; 23.44 27.49, 114; 29.33, 49, 58, 114; 30.51.
Bhṛṅgiriti: g. 23.50; 36.42, 77, 310.
Bhṛśa: g. (a vāstudevatā) 7.25, 34; 8.4; 9.58, 67, 68, 110; 23.43; 27.46; 29.31, 44, 56, 112; 30.51.
bheṣaṇī: an element of door (?) 30.23.

bhoga: **1.** appurtenances (ref. house or palace) 26.219; 27.99, 114; 29.143, 228. **2.** vaulted (ref. room) 20.33-34.
bhojanaśālā, bhojanasthāna: dining room 26.215; 29.41.
bhauma: a tree (used for pillars) 15.67.

M

makaratoraṇa: type of arch 21.68, 70.
makṣikā: fly (ref. defective gems) 33.160.
maṅgala: **1.** type of village inhabited by brahmins only (= *agrahāra*) 9.40. **2.** type of pavilion 25.9, 140. **3.** see *aṣṭamaṅgala*.
maṅgalavīthi: peripheral road (ref. town, village, etc.) 9.35, 38, 39.
majjanāgāra: baths 29.39.
mañca: **1.** throne, bench 2.8. **2.** entablature (= *prastara*) 16.48; 20.5; 21.8, 38, 56, 57; 24.37, 38, 44-48, 51, 55, 57.
mañcabandha: type of base 14.31.
mañcilikā: divan 2.8.
mañjuṣā: = *phelā* 12.9.
maṭha **1.** hermitage, monastery 23.92, 97. **2.** village inhabited by ascetics 9.40.
maṇirekhā: lateral line (ref. Liṅga) 33.126, 141.
maṇiliṅga: a Liṅga (any–which is not in stone) 33.155, 34.3.
maṇḍa: see *uttaramaṇḍa*.
maṇḍana: **1.** decoration 30.1, 118; 34.8, 52, 55; 36.129, 250. **2.** top part of pedestal (rim, cavity and spout) 33.152; 34.41, 74.
maṇḍapa: **1.** pavilion (espec. with a three level elevation) 1.8; 2.6; 12.89, 94; 18.127, 166, 175, 206, 209; 21.94; 25.1, 10, 25-26 and *passim*; 26.15; 29.144, 145, 199, 201, 205; 33.103; 35.50; 36.244. **2.** covered gallery, portico 23.30; 25.135, 143; 26.48, 52, 54, 126. **3.** flat roof 10.42; 24.81, 88; 25.179; 26.81, 116, 147, 166, 213; 31.26, 28, 53. **4.** = *mukhamaṇḍapa* 18.195; 19.5, 8, 41; 21.19, 20, 33; 23.103; 25.188. **5.** = *vāstumaṇḍapa* 6.26; 27.20, 27, 33, 34, 88, 112, 122; 29.96, 108, 131. **6.** = *yāgamaṇḍapa* 25.42.
maṇḍapamālikā: pillared gallery-like building 29.197.
maṇḍala: **1.** diagram 12.20; 18.134. **2.** circumvolution (ref. stone) 33.16. **3.** nimbus 36.131, 142; see *prabhāmaṇḍala*.
maṇḍi: abacus 15.13, 15-19, 31, 41; 16.8; 17.36; 21.30, 75; 23.20, 91. See *phalakā*.
maṇḍitastambha: decorated pillar(?), pillar with an abacus(?) 12.91.
maṇḍūka: diagram with 64 squares 7.2, 9, 31; 8.19; 9.62; 12.17; 18.129, 169; 23.3. See *caṇḍita*.

musala: mace (attribute) 36.225, 229.
muhūrtastambha: pillar set up above foundation deposit 15.86, 99, 104; 27.66.
mūtracchidra, mūtradvāra: drain for urine (ref. stables) 29.180, 185.
mūrti: 1. incarnation, manifestation (see 33.2). 2. three 31.58.
mūrtipa: guardian of image (attendant of *sthāpaka*) 18.78.
mūrdhan: roof (= *śikhara*) 18.121, 157, 158; 21.10; 22.10; 25.220, 223.
mūrdhneṣṭakā: crowning brick (ref. completion ceremony) 18.117-120, 134, 136, 143-147, 163.
mūla: bottom (ref. stone, timber) 17.9, 15, 17; 33.18.
mūlakośa: hereditary treasure 29.113, 136, 139.
mūlatala: first storey, first floor, ground floor 19.43.
Mṛga: 1. g. (a vāstudevatā) 7.37; 8.12; 9.68, 69; 23.49; 27.40; 29.38, 52, 63. 2. lion (a 'matrice' in *āyādi* system) 26.207.
mṛgapāda: deer-foot (ref. furniture) 32.6, 10.
mṛṇālikā: brace (= *pramālikā*) 18.5, 76; 27.56.
Mṛtasañjīvanī: g. 36.60.
Mṛtyu: g. 36.147.
mṛdaṅga: type of walls arrangement (ref. town) 28.9.
Mṛṣa: g. (a vāstudevatā, = Nirṛti) 7.35, 46; 8.8; 23.48; 29.33, 49, 59.
mekhalā: 1. step (ref. firepit) 18.178; 24.43, 45. 2. belt 36.38, 251.
meruka: type of pavilion 25.6, 36.
merukānta: type of house with three main buildings 26.58.
merugopura: type of outermost gateway (ref. palace) 29.103.
meṣāyuddha: type of tenon-and-mortice assembly 17.29, 31.
mokṣa: three 23.24.
mohāmara: plinth (= *jagatī*) 14.29.
Mohinī: g. 36.198.
mauñjika: belt of *muñja* grass 36.4.
mauṇḍī: type of palanquin 31.2, 26.
mauli: type of pavilion 25.172.
maulika: type of house with a single main building 26.12, 38, 46.
maulibhadra: type of house with three main buildings 26.62.

Y

Yakṣa: 1. g. 11.23; 34.70; 36.154, 256, 283. 2. g. (a vāstudevatā, = Roga or Śoṣa) 23.48.
Yakṣiṇī: g. 36.256.
Yakṣendra: g. 36.287.
yajñasūtra: = *yajñopavīta* 12.50.

yajñopavīta: sacrificial thread 12.48; 36.13, 18, 47, 123, 158, 187, 266.
yantra: 1. war machine 10.45; 29.166; see *cakraka*. 2. = *jalayantra* 25.178, 180.
Yama: 1. g. 9.108; 12.55; 23.41, 50; 27.136; 28.13. 2. g. (a vāstudevatā) 7.25, 35; 8.7; 9.67; 10.108, 123; 23.84, 99; 26.215; 29.32, 114. See Ārkin, Daṇḍapāṇi,
yamin (or yamī): seven 21.66.
yamīśa: seven 9.23.
yava: barley grain (linear measure, = an eighth of *aṅgula*) 5.3, 11; 12.14; 33.123-125.
yaṣṭi: pole (= *daṇḍa*) 5.8; 9.19; 29.89.
yāgamaṇḍapa: sacrificial pavilion 18.173. See *maṇḍapa* and *vimāna*(?).
yātrāmaṇi: type of royal city (= *saṅgrāma*) 29.162.
yāna: vehicle 2.2, 7; 31.1, 27, 28.
Yāmalatantra: n. of a śākta collection of texts 36.147.
yukta: crossroad 9.52.
yuga: four (*passim*).
yugakoṣṭha: = *catuśśāla* 29.59.
yugala: two (*passim*).
yugma: two (*passim*).
yugaśāla: = *catuśśāla*.
yūkā: louse (formless unit of linear measurement) 5.3.
yoga: door jamb 12.85, 113, 114; 19.21, 22; 30.11, 30, 32, 36, 54.
Yoganidrāsubhadraka: g. (= Anantaśāyin) 36.27.
yogapaṭṭa: ascetic's belt 36.23, 142. See *paṭṭikā*.
yogāsana: a posture 36.202.
Yoginī: g. 36.185, 204, 244.
yojana: linear measure (= 8000 poles) 9.2.
yoni: 1. matrice (one of the *āyādi* series, see *guhya*) 9.19-22; 26.206-207. 2. type of firepit (*kuṇḍa*) 25.42, 47. 3. vulva (element of a firepit) 25.44.
yauvana: adult (ref. stone) 33.5, 14. See *madhyamaśilā*.

R

Rakṣaka, Rakṣas: g. 7.23; 11.23; 18.208; 34.70.
raṅga: 1. canopy 2.6; 18.206; 24.105; 25.12, 33-34, 74, 81, 88, 96, 104, 173, 177, 197, 237; 29.48, 201. 2. chamber of house-mistress (in principal main building of *catuśśāla*) 26.29-31, 35, 50; 27.133. 3. type of cart 31.57. 4. theatre (?) 29.32.

rajju: 1. rope 6.14, 23. 2. rope (linear measure = 4 poles) 5.9. 3. line of diagram 27.16.

Rati: g. 36.166.

ratikānta: type of *dvāraśobhā* gateway 24.31, 89; 30.72.

ratnakuṇḍala: type of ear pendant 36.116, 143, 265.

ratni: 1. regular cubit (= *hasta; passim,* see 5.8). 2. fourteen 9.105.

ratha: cart, chariot 31.1, 49; 32.24; 33.32; 36.127, 133, 163.

Rathanemi: g. 23.106. See Cakra.

rathamārga: chariot-road (ref. villages or towns) 9.38, 39; 10.78, 79.

rathareṇu: speck of dust (formless unit of linear measurement) 5.3.

randhra: bay, opening of window 16.56, 62.

Ramā: g. (= Lakṣmī) 36.9.

raśmi: 1. rafter (ref. *sabhā*) 25.203, 208, 211, 213, 220-221, 229, 230. 2. three 32.24.

rasa: six (*passim*).

Rākṣasa: g. (a vāstudevatā, = Gṛhakṣata) 7.35, 45; 8.7; 9.57; 17.48; 27.132; 29.47, 57, 75, 140; 30.44.

rāja: king (a 'part' in the *āyādi* system) 33.59.

rājagṛha: King's palace 29.1.

rājadvāra: royal gate (at end of *rājavīthi*?) 12.77.

rājadhānin: capital city 10.19, 25; 29.86.

rājavīthi: street leading to centre of city 9.37.

rājādana: a tree (used for pillars, *Mimusops indica*, Roxb.) 15.65, 105; 25.182, 184; 27.32, 67; 29.171.

rāma: three 9.21.

rucaka: type of house with four main buildings 9.93; 26.65, 186; 29.39, 85.

Rudra: 1. g. (the eleven-) 36.175 (?). 2. g. (a vāstudevatā) 7.39, 53; 29.51. 3. eleven (*passim*).

Rudraja, Rudrarāja: g. (a vāstudevatā) 7.27, 39; 53; 8.14; 9.115; 12.29.

rudrākṣa: three 6.27.

rūpottara: type of architrave 16.3.

rekhā: 1. streak (ref. defective stones or gems) 33.6, 16, 89, 160. 2. characteristic line (ref. Liṅga) 106, 108, 123-127.

Revatī: g. 36.159.

Roga: g. (a vāstudevatā) 7.36; 8.10; 27.116; 29.37, 71.

Rohiṇi: 1. g. 36.159. 2. (the seven-) 12.68; 36.195. rohāroha: wheel 31.42.

L

V

vakradaṇḍa: crooked stick (attribute) 12.59; 36.200.
vakrastambha: brace or strut (= *pramālikā*?) 26.145.
vajra: 1. an attribute 12.59; 36.200. 2. a moulding 34.19, 27, 28.
vajrapadma: = *vajrapīṭha* 34.20.
Vajrapāṇi: g. (= Indra) 12.99; 36.136.
vajrapīṭha: type of pedestal (34.13). See *vajrapadma*.
vajrābha: dovetail assembly (ref. joinery) 17.30, 41.
Vajrin: g. (= Indra) 9.107; 12.54.
vaṭa: *banyan* (*Ficus indica*, L.) 15.108; 29.214; 32.23; 36.215, 233.
vadana: gable 26.190.
vana: four 33.112, 118.
vanadurga: forest fort 10.37.
vapra: 1. parapet, city wall 9.60; 10.13-14; 29.71, 91, 94. 2. plinth (= *jagatī*) 14.19, 21, 27, 35; 24.23, 29. 3. fillet (a moulding) 14.25-26.
vaprabandha: type of base 14.36.
vapramārga: road along rampart 29.88.
vayas: age (in the *āyādi* system) 9.22.
varayoga: an astrological conjunction 26.210.
varaṇa: a tree (used for temple only) 15.112.
varada: gift (a gesture) see chapter 36 (*passim*).
varāṭa: type of rafter 18.14.
Varāha: g. 36.13.
Varuṇa: 1. g. 12.56; 28.13; 36.152. 2. g. (a vāstudevatā) 7.26; 8.9; 9.108, 124; 17.47; 23.48, 85; 27.52, 115; 29.35, 60, 114, 127.. See Jala, Jalādhipa, Jaleśa, Toya.
varga: 1. level of elevation 14.10; 21.20; 23.20, 25; 25.25, 38, 58, 174; 26.42. 2. moulding 14.46.
varcas, varcogeha: latrines 26.214; 29.117.
varṇapaṭṭikā: a moulding (?) 16.38; 18.69.
vartanaka: square measure (= 16 *kākaṇi*) 9.3.
vardhaki: fitter (assistant to *sthapati*) 5.14; 14.30; 18.165.
vardhamāna: 1. type of house with four main buildings 9.94; 26.66, 102, 112, 115, 118, 133, 137, 151; 29.37. 2. type of window 16.62. 3. type of entablature 16.4. 4. type of Liṅga 33.72, 73, 76, 96.
varṣasthala: gutter 21.57; 24.134; 26.145.
valakṣa: an element of roofing of *sabhā* 25.203, 205, 209, 212, 214, 217, 220, 224, 229, 231. See *pucchavalakṣa*, *svastivalakṣa*.
valagna: a recessed element of finial 19.16-17. See *skandha*.

valabhī: see *niryūhavalabhī*.
valaya: lierne (ref. roof or pent-roof) 16.11, 15; 18.6, 36, 40, 45, 47, 59, 61, 63, 69; 25.233.
valīka: = *valaya*? 16.36, 38.
Vallī: g. 36.119.
vallīmaṇḍala: spiral staircase (with newel) 21.88-89.
Vasanta: g. 36.164.
vasantaka: frieze (?, moulding of entablature) 16.22.
Vasu: 1. g. (the eight -) 36.172-173. 2. eight (*passim*).
Vasundharā: g. (= Bhū) 36.12.
vastu: **1.** dwelling site (see chapters 2 and 3 *passim;* 4.14; 7.31; 14.1; 15.54; 36.10, 34, 120, 183, 209, 268. **2.** building, edifice (*passim*, see 19.9-11). **3.** dwelling (house with its annexes) 26.211; 27.109-110, 121, 134; 28.27; 29.11, 207, 212-213.
vastusubhadra: type of town 10.67.
vastvādhāra: base (= *adhiṣṭhāna*) 14.40, 47.
Vahni: **1.** g. (= Agni) 12.99; 23.50. **2.** g. (a vāstudevatā, = Agni) 8.6; 23.98, 102. **3.** fire (attribute, = Agni) 26.68. **4.** three (= Agni) 6.27; 33.116. **5.** a tree (for pavilion pillars) 18.164; 25.164, 182.
vāḥsthala: gutter 26.122; 30.99, 113.
vāḥsthāna: tank 29.190.
Vāgvadhu: g. (= Sarasvatī) 18.193.
vājana: **1.** fillet, string course (mouldings) 13.7, 10, 11, 15, 18; 14.19, 21, 23, 26-27, 29, 32-34, 43; 16.27, 32, 42; 23.78-79; 25.188. **2.** upper fascia (of architrave) 16.5-7, 13-16, 20-22, 36; 18.5; 21.30, 33, 75; 13.23-24. **3.** architrave (= *uttara*) 17.57; 27.55. **4.** door frame 30.12. **5.** an element of seat 31.10; 32.17, 21.
vājiśālā: = *aśvaśālā* 29.45, 62.
vāṭadhara: undeveloped area (in settlement) 9.18.
vāṭabhitti: enclosure wall (of house) 27.4, 9, 13.
vāṭikā: square measure (= 80 *kākaṇi*) 10.3.
vātāyana: window 16.61; 22.50; 26.42; 30.94.
vādyasthāna: store for musical instruments 23.87.
vāpī: tank, basin 9.88; 23.86, 92; 29.54, 62, 66-67, 115, 117, 128.
Vāmana: **1.** g. 36.15. **2.** small street, alley 9.39.
vāyasa: crow (a 'matrice' in the *āyādi* system) 26.207.
Vāyu: **1.** g. 23.51; 36.153. **2.** g. (a vāstudevatā) 7.36; 8.10; 9.71; 10.84; 17.48; 23.44, 85, 89; 27.106, 123; 28.13; 29.62, 115, 128. See Anila, Pavana, Māruta, Samīraṇa.

vijayaviśāla: type of *dvāraśālā* gateway 24.32, 94.
viṭa: an element of roof timber work 18.64.
viḍamba: type of town 10.11, 33.
Vitatha: g. (a vāstudevatā) 7.25, 35, 46; 8.7; 9.58, 110; 12.26; 23.43; 27.51, 119; 29.31, 45, 57, 76, 113; 30.49.
vitardi: stereobate (= *prati*) 20.5, 11, 35; 22.38, 52.
vitasti: **1.** span (= 12 *aṅgulas; passim*, see 5.4, 10); see *tāla.* **2.** a projecting element(?) 27.56, 67; 29.178.
vitāna: canopy 18.167; 28.5.
Vidarī: g. (a vāstudevatā) 7.41; 8.15.
viddha: tenon (ref. joinery) 17.44, 51.
Vidyādhara, Vidyeśvara: g. (the eight-) 36.177, 278, 283.
Vidhātṛ: g. 19.45.
Vināyaka: g. (= Gaṇeśa) 12.65; 19.41; 36.212, 234.
viniṣkrānta: forepart 26.156.
vinyāsasūtra: layour line 6.21.
vipat: adversity (a 'part' in the *āyādi* system) 33.59.
vipulabhoga: diagram with 676 squares 7.6, 18.
vipulasundara: type of two-storeyed temple 20.10.
vipragarbha: diagram with 576 squares 7.5, 17.
vipratīkānta: **1.** diagram with 729 squares 7.6, 18. **2.** type of *dvāraśālā* gateway 24.32, 100.
viprabhaktika: diagram with 841 squares 7.6, 19.
vimalā: lintel 30.16. See *uttara.*
vimalākṛti: type of three-storyed temple 21.13, 14.
vimāna: **1.** building, edifice (*passim;* see 19.11; often temple as opposed to human dwelling, see e.g. 28.17). **2.** building with wagonroof 26.100, 29.33(?). **3.**(?) (= *yāgamaṇḍapa*?) 23.87.
Vivasvant: **1.** g. (an Āditya) 36.191. **2.** g. (a vāstudevatā) 7.27, 40, 51; 8.3; 9.114 124; 10.88; 12.28; 23.55; 27.49, 106.
Vivāhamūrti: g. 36.43. See Kalyāṇamūrti.
Viśalyakaranī: g. 36.169.
viśāla: **1.** width (*passim*). **2.** diagram with 529 squares 7.5, 16.
viśālākṣa: diagram with 784 squares 7.6, 19.
viśālāya: type of *dvāraśālā* 24.32, 98.
Viśvakarman: g. 23.51.
viśvakoṣṭha: = (*havyakoṣṭha* or *annālaya*) 9.99; 18.210.
Viśvamardinī: one of the Kāma's arrows 36.164.

viśveṣa: diagram with 625 squares 7.5, 17.
viśveṣasāra: diagram with 900 squares 7.7, 20.
Viṣagraha: g. 7.23.
viṣṭha: crossbeam or ridgebeam 26.186; 27.59; 29.208, 212, 218, 224.
viṣṭara: **1.** cushion 32.18. **2.** pedestal 34.53.
Viṣṇu: **1.** g. 9.67, 69, 73, 84, 125; 12.46; 18.198, 23.98, 101. **2.** g. (an Āditya) 36.191.
viṣṇukānta: **1.** type of pillar 15.13. **2.** type of two-storeyed temple 20.21.
viṣṇukrānta: a medicinal plant (*Clitoria ternatia*, L.) 12.30.
viṣṇubhāga: element of Viṣṇu (ref. Liṅga) 33.66, 76, 86, 111, 157; 34.9 See *haribhāga*.
Viṣṇvardha: g. (= Harihara) 36.44 and see 36.90.
vihāra: monastery 26.8; 29.64.
vihāraśālaka: monastery (made up of several main buildings joined together) 18.209; 26.202.
vīcī: back of seat 32.15; 34.55.
vīṇā: an attribute 36.213.
vīthi: street (see chapter 9 and 10 *passim*; 30.39; 36.12).
vīrakāṇḍa (°kānta): dye with human figure (part of pillar) (?) 15.37; 21.30, 33, 76, 82.
Vītrabhadra: g. 19.44; 23.52; 36.213.
vīrāsana: a posture 36.203, 239.
vṛti: frieze (= *prati*) 16.1.
vṛtta: **1.** a rounded moulding (= *vetra*?) 15.35; 34.18, 21, 23, 27, 29. **2.** = *vṛttaśālā* (?) 29.31.
vṛttakūṭa: type of three-storeyed temple 21.49.
vṛttaśālā: a building in the palace (in connection with the bull?) 29.190.
vṛttasphuṭita: a wall ornament 21.86; 24.131.
vṛttaharmya: type of two-storeyed temple 20.29.
vṛddha: aged (ref. stone) 33.6, 15.
Vṛṣa: **1.** g. 9.107; 12.33, 78; 19.47; 23.41, 43, 47, 54, 82-83, 94, 107-131. **2.** bull (a 'matrice' in the *āyādi* system) 9.21-22; 26.206-207; 33.62.
Vṛṣāruḍhamūrti: g. 36.44, 64.
veṇuparva: type of assembly (ref. joinery) 17.3, 12.
vetra: **1.** reed (moulding) see *vṛtta*. **2.** tip of hinge pin (ref. door) 30.22.
Veda **1.** g. (a vāstudevatā) 7.47. **2.** four (*passim*). **3.** type of pavilion 25.7, 75.
vedikā, vedī: **1.** stereobate (= *prati*) 16.51-54; 18.2-4; 19.19, 49; 20.8, 13, 21-24; 21.8, 10, 13, 28, 37, 58, 60, 67; 22.9, 14, 32, 40, 48, 57; 24.77, 108,

Śāstā: g. 10.88; 36.198. See Ārya, Gītabhāvin, Jñānabhāvin, Devabhāvin, Surapriya, Surabhāvin.

śiṃśapā: a tree (used for pillars, *Dalberghia sissoo*, Roxb.) 15.64.

Śikhaṇḍin: g. (a vidyeśvara) 36.177.

śikhara: roof 11.20; 18.2, 7, 9, 18, 65, 70, 119, 126, 145, 146; 19.4; 20.5, 7, 13, 16, 20-23; 21.8, 26, 60; 22.11, 22, 54, 57; 23.30; 24.45, 49, 93, 102, 116; 25.35, 202; 26.79, 89, 92, 97, 213; 30.70, 73, 90, 104; 31.3, 25; 33.56. See *ka*, *phalika*, *mastaka*, *mūrdhan*, *śiras*, *śīrṣa*.

śikharā: = *śekharī* 31.2, 26.

śikhā: **1.** tenon (ref. joinery) 15.27; 16.7, 26; 17.23, 31-34, 38-40, 50-51, 57; 18.6; 29.206; 31.19; 32.4, 6. **2.** peg (ref. joinery) 31.38, 41. **3.** = *stūpikā* 18.163; 22.10; 24.37-38, 40, 44, 46, 50-54, 58; 25.232. **4.** trident (attribute, = *triśūla*) 29.224.

Śikhin: **1.** g. (a vāstudevatā) 26.218. **2.** three 10.14. See Agni.

śikhipāda: peacock foot (support of finial) 18.123-126.

śibikā: palanquin 2.7; 16.66; 31.1, 2, 7, 14, 28.

śibira: camp (ref. army) 10.22, 30, 46; 29.1, 129.

śiras: **1.** roof (= *śikhara*) 15.58; 19.32, 34; 20.15, 17, 24-29, 33; 21.59; 22.11, 22, 54, 57; 23.30; 24.37-43, 53, 58, 88-99, 102, 105, 113, 118, 128; 26.100, 174; 30.100; 31.53. 2. head, top (of Liṅga) 33.92-100, 136.

śirīṣa: a tree (used for temple pillars only, *Albizzia lebbeck*, Benth.) 15.66, 110.

śiromālā: garland of skulls (= *karoṭimāla*) 36.232.

Śilā: g. (= Himavant?) 36.57.

śilīndhra: banana-tree, plantain 15.110.

śilpika: war machine(?), trap(?) 29.72.

śilpin: **1.** builder, technician (*passim* see 5.13 etc.. . .). **2.** an assistant to *sthāpaka* 18.164.

Śiva: **1.** g. 9.64-65; 10.50; 11.27; 23.104; 29.129; 33.40; 34.70; 36.40, 90, 134 **2.** g. (a vāstudevatā = Īśa) 27.117. **3.** one 14.25, 29, 33-35, 37. **4.** three (= *śivākṣa*) 14.21; 20.4; 23.24. **5.** eleven (= Rudra) 9.47; 24.104. **6.** type of pavilion 25.6, 72. **7.** = *śivabhāga* 33.109, 114; 36.108.

śivabhāga: top element of three section Liṅga 33.76; 34.38, 44. See *aiśaka*, *pūjābhāga*, *raudra*, *śambhubhāga*, *śiva*, *śaiva*, *harābhaga*.

śivādhika: type of Liṅga 33.72, 78. See *śambhubhāgādhika*, *śaivādhika*.

Śivotkṛṣṭa: g. (a vidyeśvara) 36.177.

śīta: type of single-storey gateway 30.66.

śīrṣa (śīrṣaka): **1.** roof 19.31-32; 24.128, 133; 25.196; 26.100, 185. **2.** coping of wall 23.23, 32.

śukanāsī: a decorative element 21.85.
śukavimāna: type of hall 25.200, 221.
Śukra: g. 23.45.
śuṇḍupāda: type of pillar 15.21.
śuddha: pure (ref. building made up of only one material) 15.79.
śūrpa: house with three main buildings (= *triśāla*) 9.94; 26.20; 29.58.
śūla: **1.** stake 7.42; 9.86; 27.17. **2.** trident (attribute, = *triśūla*) 12.33, 67; 36.39, 63, 83, 90, 97, 176, 179, 216, 218, 229, 231, 243, 259, 312. **3.** a mantra 36.235.
śṛṅkhalā: chain (attribute) 36.37 (?).
śṛṅgamaṇḍala: = *śaṅkhamaṇḍala* 30.130.
śaiva: **1.** image of Śiva 7.23. **2.** = *śaivabhāga* 33.132-133. **3.** one 14.23, 35.
śaivala: a plant (*Blyxa octandra*?) 16.52.
śaivādhika: = *śivādhika* 33.95.
śobhana: type of stand for worship 32.22.
śobhā: see *dvāraśobhā*.
Śoṣa: g. (a vāstudevatā) 7.26, 36; 8.10; 9.58, 72, 111; 12.26; 23.44, 46; 27.52; 29.35, 61, 115.
śauṇḍika: type of rafter 18.14.
śaurasena: type of roof 18.10.
śmaśāna: cemetery 9.98-99; 15.75.
Śyena: g. (a vāstudevatā, = Agni) 29.122.
Śrī: g. 9.125; 10.50; 12.99; 23.44, 46; 28.17; 29.153(?); 36.11, 29, 30. See Lakṣmī.
śrīkara: **1.** type of bell capital 15.30. **2.** type of single storeyed temple 19.30. **3.** type of *dvāraśobhā* gateway 24.31, 84, 135; 30.63. **4.** type of pedestal 34.14, 24.
śrīkānta: type of *dvāraprāsāda* gateway 24.32, 103.
śrīkāmya: type of pedestal 34.14, 29.
śrīkeśa: type of *dvāraprāsāda* gateway 24.32, 106.
Śrīkhaṇḍa: **1.** g. (a vidyeśvara) 36.177. **2.** type of pillar 15.25.
śrīcchanda: type of five-storeyed gateway 30.114.
śrīniketana: type of three-storeyed gateway 30.93.
śrīpaṭṭa: a moulding of pedestal (perhaps w.r. for *tripaṭṭa*) 34.22.
śrīpratiṣṭha: type of village 9.34, 53.
śrīpratiṣṭhita: type of hall 25.200, 224, 227.
śrībandha: type of base 14.30.
śrībhadra: **1.** type of pavilion 25.11, 163. **2.** type of single-storey gateway 30.62.

śrībhoga: **1.** type of temple with one storey 19.31. **2.** type of temple with three storeys 21.60.
śrīmukha: a decorative motive (of door leaf) 30.26.
śrīrūpa: type of pavilion 25.9, 134.
śrīvajra: type of pillar 15.26.
śrīvatsa: type of village 9.54.
śrīviśāla **1.** type of temple with one-storey 19.31. **2.** type of temple with four-storeys 22.14. **3.** type of *dvāragopura* gateway 24.33, 127; 30.114.
śreṇibandha: type of base 14.33.
ślesmātakin: a tree (used for temples only, *Cordia latifolia*, Roxb.) 15.109.
śvan: dog (a 'matrice' in *āyādi* system) 9.21; 26.206.
śvabhra: foundation pit 9.104; 12.3; 14.5; 26.197.

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ṣaṭśikha: type of assembly (ref. joinery) 17.30, 38.
ṣaṇḍa: **1.** neutral (ref. buildings, materials) 15.85-86; 20.34 (= *upasañcita*); 29.210; 33.9; 11; see *napuṃsaka*. **2.** eunuch (a 'part' of in *āyādi* system) 33.59-60.
Ṣaṇmukha: **1.** g. (= Skanda) 9.67; 12.53; 19.44; 26.119. **2.** type of plan for pavilions 25.172.

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sakarṇa: type of latticed window 16.57, 60.
sakala: **1.** image, manifest representation of a god 6.23; 23.38, 101, 129; 33.1, 10, 154; 34.1, 12, 13, 62, 72; 36.30, 111. **2.** diagram with one square 7.1, 8; 9.55; 29.108. **3.** one 31.61(?).
sagarbhaśilā: = *garbhiṇī* 33.7.
saṇkaraśālā: = *saṅkarālaya* 29.151.
saṅkarārāma: = *saṅkarālaya* 3.15.
saṅkarālaya: brothel (?) 29.35, 127.
saṅkīrṇa: mingled (ref. building made up of three materials) 15.80; 18.120.
saṅkīrṇakāla: type of assembly (ref. joinery) 17.30, 41.
saṅgrāma: type of royal city (= *yātrāmaṇi*) 29.165.
saṅgha: assembly (ref. joinery) 16.41.
Saciva: g. 23.105.
sañcita: category of building (built with stone or brick and massive from entablature to top) 20.31-32.
Satya: g. (a vāstudevatā) 7.34; 8.5; 23.48; 27.46, 100; 29.44, 56, 119.
sadana: building, edifice 19.10.
Sadādyāyin: g. (= Śāstā) 36.202.

sadman: building, edifice (*passim*, see 19.10).
saṃdaṃśahasta: teaching gesture 36.98, 192. See *vyākhyānahasta*.
sandhāna: assembly (ref. joinery) 17.27, 35.
sandhi: **1.** assembly (ref. joinery) 1.6; chapter 17 *passim*; 30.22, 29; 34.40, 42. **2.** join (between two main buildings) 26.21, 190, 193; 27.12, 73. **3.** crossing-point (ref. lines of diagram) 7.42; 9.36; 27.16.
sandhikāryamaṇḍapa: pavilion for alliance 25.5.
sandhipatra: flat piece covering joins of door leaf(?) 30.26.
Sandhyā: g. 36.134.
Sandhyānṛttamūrti: g. (a dancing form of Śiva) 36.142.
saptaparṇaka: a tree (used for temple pillars only, *Alsthonia scholaris*, R. Br.) 3.4; 15.66, 109; 18.164.
Saptamātṛ: g. 36.279.
saptaśāla: house with seven main buildings 36.1, 192.
sabhā **1.** hall 2.6; 3.11; 9.73-74; 15.59, 76; 18.158, 209; 23.57; 25.37, 198, 200-237; 28.17; 29.41, 64, 100-107, 127, 131, 156, 191, 199, 201, 220-221; 35.50. **2.** square aedicula (= *kūṭa*) 22.4, 13, 17-18. **3.** lantern (= *ūrdhvakūṭa*) 25.90, 93, 122, 125, 153. **4.** hipped roof 10.42; 24.93, 113, 116, 121, 129, 133, 137; 25.179, 196; 26.38, 89, 97, 147, 166, 185. **5.** square outward room (ref. houses, see *kūṭa*) 26.74, 78.
samakara: type of frieze (*prati*) 16.32-33.
samaliṅga: type of Liṅga (= *sarvatobhadra*) 33.95.
Samīraṇa: g. (= Vāyu) 9.110; 10.84; 23.49; 29.36.
samaliṅga: g. type of Liṅga (= *sarvatobhadra*) 33.59.
sambādha: reception hall(?) 29.41.
sarapa: protection bar (of door) 30.17(?).
sarala: a tree (used for temples only, *Pinus longifolia*, Roxb.) 15.110; 18.164; 35.57.
Sarasvatī: g. 10.50; 12.66, 90, 99; 18.198; 23.44, 46, 104; 28.36; 29.153; 36.147. See Bhāratī, Vāgvadhu.
sarpa: eight 32.24.
sarpamāra: a tree (= *arimeda*) 15.110.
sarvatobhadra: **1.** type of house with four main buildings 9.92; 26.66, 73, 85, 87, 91, 95, 99. **2.** type of assembly (ref. joinery) 17.18. **3.** type of town 10.75. **4.** type of window 16.62. **5.** type of pavilion 25.11, 169. **6.** type of hall 25.199, 210. 7. type of entablature 16.4. 8. type of Liṅga 33.72, 74; see *samaliṅga*, *sarvaliṅga*.
Sarvamohinī: one of the Kāma's arrows 36.164.

sarvaliṅga: type of Liṅga (= *sarvatobhadra*) 33.82.
Savitṛ: **1.** g. 12.54. **2.** g. (a vāstudevatā, = Savindra) 9.114; 27.118.
Savindra: g. (a vāstudevatā) 7.38, 50; 8.13; 12.28.
sahakāra: a tree (variety of mango-tree) 3.4.
sahavedī: = *brahmavedikā* 29.13.
sahā: a medicinal plant (*Aloe perfoliata*?) 12.30.
Sahita: g. 35.147.
sādhāraṇa: type of pavilion 25.10, 152.
sārvakāmika: **1.** a category of building (according to height/width ratio) 11.9. **2.** mode of cutting a stone to make a Liṅga 33.43.
sāla: **1.** rampart, wall, city wall 10.15, 20-21, 39, 42; 15.60; 23.2-5, 11-14, 19-22 31-34, 76, 93-94; 26.219; 29.8, 31, 70, 77, 111, 118, 149, 158; 30.54, 94; 35.10, 12. **2.** a tree (*Vatica robusta*, Stend.) 15.64, 96; 18.164; 35.57.
Sāvitṛ: g. (a vāstudevatā, = Sāvindra) 7.27.
Sāvitrī; g. 36.6.
Sāvindra: g. (a vāstudevatā) 7.38, 50; 8.13; 23.46; 27.105, 119; 29.45. See Sāvitṛ.
sāhasraliṅga: type of Liṅga 33.80, 83.
siṃha: 1. lion (a 'matrice' in *āyādi* system) 9.21-22; 26.206; 33.62. 2. a tree (used for pillars, = *siṃhakesara*?, *Mimusops elengi*, L.) 15.65; 25.182.
Siṃhaketu: g. 18.198.
siṃhāsana: lion throne 29.192; 32.16; 34.55-56; 36-157, 167, 282, 284.
Siddha: 1. g. (gfoup of-) 19.46; 36.185, 256, 278, 283. 2. type of pavilion 25.6.41.
siddhiyoga: an astrological conjunction 26.210.
sirā: vein, diagonal line of diagram 7.49, 54; 9.86; 27.15; 30.39.
silīndhra: = *śilīndhra* 25.182, 184; 27.31-32.
sīmāsūtra: = *paryantasūtra* 27.15.
Sukaṇṭha, Sukandhara: g. (a vāstudevatā, = Sugrīva) 9.111; 29.34, 50.
sukumāra: type of six-storeyed gateway 30.109.
sukhagṛha: = *sukhālāya* 27.131.
sukhasūtra: layout line (for *sukhālaya*) 6.25; 27.18.
sukhāṅga: type of pavilion 25.7, 95.
sukhālaya: principal main building in house meant for brahmins 9.31; 12.87; 27.19, 135. See *sukhagṛha*, *saukhya*.
sukhāvaha: type of four-storeyed temple 22.54.
sukhāsana: a posture 36.49, 203, 240.
Sukhāsanamūrti: g. 36.43, 50, 61.
Sugala: g. (a vāstudevatā, = Sugrīva) 9.70; 23.44; 27.107; 29.114.

strī: female (ref. buildings, materials) 12.106-107; 15.68-69, 85-86; 17.60; 18.129; 20.32-34; 33.9, 10; 34.3.

sthaṇḍila: 1. area of ground prepared for a ritual, sacrificial area 7.57; 12.17, 20; 18.129, 134, 168, 179; 33.103. 2. diagram with 49 squares 7.2, 9; 23.5, 45, 52; 29.118.

sthapati: 1. architect (*passim*, see 5.14). 2. craftsman(?) 9.95.

sthala: floor, storey (= *tala*) 22.74; 23.28; 25.69; 26.125-130; 27.96-97; 29.153; 30.109.

sthavira: aged (ref. stone, = *vṛddha*) 33.12.

sthāṇu: pillar 15.2.

sthāna: building, edifice (*passim*, see 19.12).

sthānamaṇḍapa: audience pavilion 29.190, 198.

sthānaharmya: audience pavilion (= *sthānamaṇḍapa*) 29.34.

sthānīya: 1. type of royal city 4.19; 9.122; 10.32, 92; 29.162-163. 2. diagram with 121 squares 7.3, 11; 29.108, 122.

sthāpaka: officiating priest in construction rites 5.14; 6.19; 12.35, 37; 18.139, 178 . . . 203; 33.22-23, 29.

sthūṇa: pillar, pilaster 10.41; 15.2; 30.38.

sthūpikā, sthūpī: see *stūpikā*, *stūpī*.

sthūla: peg (ref. joinery) (?) 17.62.

snānamaṇḍapa: 1. pavilion for bath of images 23.73; 25.64, 69. 2. baths 26.216; 29.50, 145.

snehabhāra, snehavāri: rim (at top of pedestal) 34.17, 22, 24.

sphaṭikaliṅga: crystal Liṅga 33.144, 148, 153, 156.

Smara: g. (= Kāma) 36.167.

syandana: 1. war chariot 2.7; 36.66. 2. litter (for carrying timber) 15.99.

sruk: spoon (attribute) 36.5.

srugaka: type of pavilion 25.8, 124.

sruva: laddle (attribute) 36.5.

Svayambhu: g. (= Brahmā) 28.12.

svayambhuliṅga: type of Liṅga 33.90; 34.56.

svara: seven 12.88.

svasti: = *svastipuccha* (?) 25.214, 220, 231.

svastika: 1. type of house with a single main building 26.12, 40, 53. 2. type of house with four main buildings 9.93; 26.67, 177, 181, 185. 3. type of palace 9.76. 4. types of village (9.34, 45; 10.60) and town (10.60-61) 5. type of entablature 16.4. 6. type of window 16.62. 7. type of false-dormer window 21.47, 58; 22.12, 33; 24.87, 110, 116, 129. 8. type of temple with two-

storeys 20.9. **9.** type of temple with three-storey 21.10. **10.** type of walls arrangement (ref. fort, town) 29.9. **11.** type of Liṅga 33.72-73, 79.
svastipuccha: window, or false dormer window (ref. *sabhā*) 25.207, 209, 216, 222.
svastibandha: **1.** type of temple with one-storey 19 31. **2.** type of temple with two-storeys 20.18.
svastibandhana: **1.** type of assembly (ref. joinery) 17.23. **2.** type of false-dormer window(?) 21.38.
svastibhadra: type of plan for pavilions 25.171.
svastivalakṣa: = *valakṣa* (?) 25.205...
svāmivāsa: chamber of house-master (in principal main building of *catuśśāla*) 27.62, 88.
svāmisthāna, svāmyāvāsa: = *svāmivāsa* 12.97; 26.75; 27.83, 89, 90; 29.73.
Svāhā: g. 36.143.

H

hayasadana: = *aśvaśālā* 29.60.
harabhāga: = *śivabhāga* 33.84.
Hari: g. (= Viṣṇu) 9.74; 23.41, 55; 36.33, 315.
haribhāga: = *viṣṇubhāga* 33.84.
haricaraṇa: lion foot leg (ref. seat) 32.21.
haritāla: orpiment 9.110; 12.25.
Harihara: g. 9.82. See Viṣṇvardha.
harmya: **1.** building, edifice (*passim*, see 19.10). **2.** flat-roof edifice 26.100. (see also 25.179; 26.185; 29.33).
hala: ploughshare (attribute) 36.225.
havyakoṣṭha: pavilion for oblations 23.83.
hasta: **1.** regular cubit (= 24 *aṅgula; passim*, see 5.6, 8, 10). **2.** string (ref. stairs) 21.93. **3.** handrail (ref. palanquin) 31.10, 12, 15, 20.
hastin: elephant (a 'matrice' in *āyādi* system) 33.62.
hastipṛṣṭha: apsidal (ref. temple) 19.62; 20.26; 21.10; 22.84; 24.76. See *gajapṛṣṭha*, *dvyaśravṛtta*.
hastiśālā: elephant's stable 29.62, 68, 117, 142, 168. See *ibhasadana*, *nāgavāsa*, *nāgaśālā*.
hastihasta: **1.** handrail (ref. stairway) 19.7; 21.96. **2.** hinge pin (ref. door) (?) 30.21.
hāra **1.** dwarf-gallery (on entablature, between aediculae) 20.3, 9, 19, 37; 21.3, 4, 11, 18, 27, 32-42, 55, 83; 22.18, 26-29, 42, 50; 24.65, 67; 25.111.

2. exterior wall of aisle 22.67; 24.125, 132. 3.? (perhaps w.r. for *harmya*) 30.74-81. 4. frame (ref. vehicle) 31.30, 51. 5. necklace 36.3, 18, 37, 47, 127, 137, 152, 201, 220, 266.

hālāṅgavatkuḍya: = *lāṅgalākārakuḍya* 25.237.

hīra, hīraka: a moulding of bell capital 15.33-34.

hṛt: plinth (= *jagatī*) 14.29; 34.23.

hṛdaya: heart of Vāstupuruṣa (and centre of diagram, building, settlement) 7.49, 54; 9.86; 17.6.

hemagarbha: ceremony of golden embryo 12.93; 18.210; 29.115, 128, 216.

Hemamālā: g. 36.256 (?).

Haima: g. 36.164.

homa: 1. adjustments slab 14.7; 15.8(?); 34.30. 2. a tree (used for pillars) 25.182.

homastambha: type of pillar 12.42.

hrasvapāda, hrasvāṅghri: bannister 31.16, 22, 51.

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K.Kunjunni Raja,
Adyar Library Bulletin-95

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R. Santhanam,
The Times of Astrology, Dec.-95